MUSIC SUPERVISORS NATIONAL CONFERENCE 1928

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JOURNAL OF PROCEEDINGS

OF THE

MUSIC SUPERVISORS NATIONAL CONFERENCE

Twenty-first Year
1928

First Biennial Meeting
Held at
Chicago, Illinois
April 15-20, 1928

Copies of this book and of those covering preceding meetings of the Conference may be purchased from the editor. The price for the current volume is $2.50; for volumes 1920 to the current volume, $2.00 each; for volumes 1914 to 1919, $1.50 each.

Editor: Paul J. Weaver, University of North Carolina, Chapel Hill, N. C.

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MUSIC SUPERVISORS NATIONAL CONFERENCE
PAUL J. WEAVER, EDITOR
CHAPEL HILL, N. C.

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CONSTITUTION AND BY-LAWS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE

ARTICLE I—NAME

This organization shall be known as the Music Supervisors National Conference.

ARTICLE II— OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

ARTICLE III—UNITED CONFERENCES

The 1926 revision of the Constitution is based on a plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

ARTICLE IV—MEMBERSHIP

SECTION 1. Membership shall be active, associate, honorary and contributing.

SEC. 2. Any person actively interested in public school music may become an Active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of the current Book of Proceedings.

SEC. 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a copy of the Book of Proceedings.

SEC. 4. Any person interested in public school music who desires to contribute to the support of the National Conference, may do so, and thereby become a Contributing Member. Contributing members shall have all the privileges of active members.

SEC. 5. Active or Contributing members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

ARTICLE V—DUES

SECTION 1. Dues for active members shall be $3.00 annually. Dues are payable on January 1st of each year.

SEC. 2. Dues of Associate Members shall be $2.00 annually.

SEC. 3. Dues for contributing members shall be a minimum of $5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active or associate membership until the dues for the current year shall have been paid.

SEC. 5. After 1926 and upon ratification of the plan by any Sectional Conference, $1.50 of the dues of Active and Contributing Members shall be paid into the Publication Fund, 75 cents into the treasury of the Sectional Conference, and the balance into the treasury of the National Conference.

The $1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

In the case of the Contributing Members of the Sectional Conferences it is understood that the Sectional Conference retains the entire amount except the $1.50 due the Publication Fund and the 75 cents assigned to the National Conference.

In 1927 no Book of Proceedings shall be published and the $1.50 per member ordinarily paid into the Publication Fund shall remain in the treasury of the Sectional Conference.

The money due the Publication Fund and the National Conference shall be payable by a Sectional Conference within thirty days after the close of its meeting.

ARTICLE VI—OFFICERS

SECTION 1. The officers of the National Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and Board of Directors; and these officers, together with the retiring President, shall constitute the Executive Committee of the National Conference.

SEC. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer and Auditor shall be two (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

SEC. 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference. One member from each Conference shall be elected for two (2) years and one member for four (4) years at the first election under the new plan; thereafter all members of the Board of Directors shall be elected for four (4) years.

SEC. 4. The State Advisory Committee shall be composed of Active Members from each State and territorial possession of the United States of America, this Committee to be elected by the Board of Directors. The number of members composing this Committee shall not be fixed.

Article VII—Election

Section 1. The President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and one member of the Board of Directors shall be nominated by a committee consisting of seven (7). The members of the Nominating Committee shall be elected by informal ballot of the Active Members of the National Conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Biennial Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result not later than ten o'clock the following morning. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Biennial Business Meeting of the National Conference. The majority of all votes cast is required to elect.

Article VIII—Meetings

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the second day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

Article IX—Amendments

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

Article X—National Research Council of Music Education

Section 1. The National Research Council of Music Education shall consist of fifteen (15) active members who shall have done notable work in the field of school music.

SEC. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

SEC. 3. At each Biennial Meeting three (3) members shall be elected for the ensuing five (5) year term and three (3) others to serve for a five (5) year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

SEC. 4. The Nominating Committee shall nominate two (2) active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

SEC. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one (1) year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.

BY-LAWS

SECTION 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

SEC. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President and to act as Chairman of the Board of Directors, without vote.

SEC. 3. The Second Vice-President shall be the Chairman of the Standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Proceedings.

SEC. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the National Conference and of all meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the Conference.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the National Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

SEC. 7. The Board of Directors shall deal with all questions growing out of inter-relations between the National and Sectional Conferences; such as the establishment of boundaries of the Sectional Conferences, and the time and place of meetings of both National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

SEC. 8. To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

SEC. 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Board of Directors in such activities as may be delegated to it by said Board of Directors, and to assist the Research Council in getting such information as it may solicit regarding educational conditions in the various States.

CALENDAR OF MEETINGS

1907 Keokuk, Iowa (Organized)
Frances E. Clark, Chairman
P. C. Hayden, Secretary

1909 Indianapolis, Indiana
P. C. Hayden, President
Stella R. Root, Secretary

1910 Cincinnati, Ohio
E. L. Coburn, President
Stella R. Root, Secretary

1911 Detroit, Michigan
E. B. Birge, President
Clyde E. Foster, Secretary

1912 St. Louis, Missouri
Charles A. Fullerton, President
M. Ethel Hudson, Secretary

1913 Rochester, New York
Henrietta G. Baker, President
Helen Cook, Secretary

1914 Minneapolis, Minnesota
Mrs. Elizabeth Casterton, Pres.
May E. Kimberly, Secretary

1915 Pittsburgh, Pennsylvania
Arthur W. Mason, President
Charles H. Miller, Secretary

1916 Lincoln, Nebraska
Will Earhart, President
Agnes Benson, Secretary

1917 Grand Rapids, Michigan
Peter W. Dykema, President
Julia E. Crane, Secretary

1918 Evansville, Indiana
C. H. Miller, President
Ella M. Brownell, Secretary

1919 St. Louis, Missouri
Osbourne McConathy, Pres.
Mabelle Glenn, Secretary

1920 Philadelphia, Pennsylvania
Hollis Dann, President
Elizabeth Pratt, Secretary

1921 St. Joseph, Missouri
John W. Beattie, President
E. Jane Wisenall, Secretary

1922 Nashville, Tennessee
Frank A. Beach, President
Ada Bicking, Secretary

1923 Cleveland, Ohio
Karl W. Gehrkens, President
Alice Jones, Secretary

1924 Cincinnati, Ohio
W. Otto Miessner, President
Winifred V. Smith, Secretary

1925 Kansas City, Missouri
William Breach, President
Grace V. Wilson, Secretary

1926 Detroit, Michigan
Edgar B. Gordon, President
Mrs. Elizabeth Carmichael, Sec.

1927 Worcester, Massachusetts
(Eastern Conference)
Victor L. F. Rebmann, Pres.
Grace E. Pierce, Secretary

Springfield, Illinois,
(North Central Conference)
Anton H. Embs, President
Alice Jones, Secretary

Richmond, Virginia
(Southern Conference)
Louis L. Stookey, President
Irma Lee Batey, Secretary

Tulsa, Oklahoma
(Southwest Conference)
Mabelle Glenn, President
Frank A. Beach, Secretary

1928 Chicago, Illinois
(First Biennial)
George Oscar Bowen, Pres.
Mrs. Marian E. Cotton, Sec.

OFFICERS, 1926-1928, M. S. N. C.

President—GEORGE OSCAR BOWEN, Tulsa, Oklahoma.

First Vice-President—JOHN C. KENDEL, Denver, Colorado.

Second Vice-President—PAUL J. WEAVER, Chapel Hill, N. C.

Secretary—MRS. MARIAN COTTON, Kenilworth, Illinois.

Treasurer—A. VERNON MCFEE, Cincinnati, Ohio.

Auditor—R. LEE OSBORN, Maywood, Illinois.

BOARD OF DIRECTORS

From the National Conference:

ERNEST G. HESSER, Indianapolis, Indiana (1926-1930)
E. JANE WISENALL, Covington, Kentucky (1926-1928)

From the Eastern Conference:

ELBRIDGE S. PITCHER, Auburn, Maine (1927-1931)
VICTOR L. F. REBMANN, Yonkers, New York (1927-1929)

From the North Central Conference:

ALICE E. INSKEEP, Cedar Rapids, Iowa (1927-1931)
J. E. MADDY, Ann Arbor, Michigan (1927-1929)

From the Northwest Conference:

LETHA L. MCCLURE, Seattle, Washington (1927-1931)
CHARLES R. CUTTS, Anaconda, Montana (1927-1929)

From the Southern Conference:

EDWIN N. C. BARNES, Washington, D. C. (1927-1931)
WILLIAM BREACH, Winston-Salem, North Carolina (1927-1929)

From the Southwest Conference:

GEORGE OSCAR BOWEN, Tulsa, Oklahoma (1927-1931)
GRACE V. WILSON, Topeka, Kansas (1927-1929)

THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Peter W. Dykema, *Chairman* (1923-1929) ..... New York City
Ada Bicking (1929-1934) ..... Lansing, Michigan
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Hollis Dann (1929-1934) ..... New York City
T. P. Giddings (1928-1933) ..... Minneapolis, Minnesota
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Victor L. F. Rebmann (1928-1933) ..... Yonkers, New York
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Russell V. Morgan (1927-1932) ..... Cleveland, Ohio
Frank A. Beach (1926-1931) ..... Emporia, Kansas
John W. Beattie (1926-1931) ..... Evanston, Illinois
Edward B. Birge (1926-1931) ..... Bloomington, Indiana
Walter Aiken (1925-1930) ..... Cincinnati, Ohio
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Mabelle Glenn (1925-1930) ..... Kansas City, Missouri
Will Earhart (1923-1929) ..... Pittsburgh, Pennsylvania
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Charles H. Farnsworth (1923-1928) ..... Washington, D. C.
Osbourne McConathy (1923-1928) ..... New York City
Glenn H. Woods (1923-1928) ..... Oakland, California

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Maryland—Thomas L. Gibson, Baltimore
Massachusetts—Harry E. Whittemore, West Somerville
Michigan—W. W. Norton, Flint
Minnesota—Ann Dixon, Duluth
Mississippi—Minnie B. Austin, Jackson
Missouri—Pauline Wettstein, Kansas City
Montana—Eleanor Tenner, Butte
Nebraska—Juliette McCune, Omaha
Nevada—C. L. Brown, Sparks
New Hampshire—Herbert R. Fisher, Manchester
New Jersey—Mrs. May McGill Toomey, Trenton
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Ohio—G. R. Humberger, Springfield
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Panama—Helen Currier, Canal Zone
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Western Canada—Mildred McManus, Vancouver, B. C.
Wisconsin—Theodore Winkler, Sheboygan
Wyoming—Elva Bloodgood, Midwest

STANDING COMMITTEES

Instrumental Affairs

J. E. Maddy, Ann Arbor, Michigan, Chairman
C. M. Tremaine, New York City, Secretary

Band and Orchestra Section

Victor L. F. Rebmann, New York City
Russell V. Morgan, Cleveland, Ohio
Lee M. Lockhart, Council Bluffs, Iowa

Piano Section

W. Otto Miessner, Milwaukee, Wisconsin
Osbourne McConathy, New York City
Helen Curtis, Chicago, Illinois
T. P. Giddings, Minneapolis, Minnesota

Vocal Affairs

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William Breach, Winston-Salem, North Carolina
Albert Edmund Brown, Ithaca, New York
R. Lee Osburn, Maywood, Illinois
Mabel Spizzy, Tulsa, Oklahoma

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Edwin N. C. Barnes, Washington, D. C.
Lenore Coffin, Indianapolis, Indiana
Inez Field Damon, Lowell, Massachusetts
Mabelle Glenn, Kansas City, Missouri
Louis Mohler, New York City
Frances Dickey Newenham, Seattle, Washington
Edith Rhetts, Detroit, Michigan
Helen Roberts, Chicago, Illinois
Sudie L. Williams, Dallas, Texas
Grace P. Woodman, Jacksonville, Florida

National Conservatory Movement

Osbourne McConathy, New York City, Chairman
Hollis Dann, New York City
Will Earhart, Pittsburgh, Pennsylvania
George H. Gartlan, New York City

Music Contests

Frank A. Beach, Emporia, Kansas, Chairman
Howard Clark Davis, Fredonia, New York
Amos Engel, Kingsville, Texas
Ernest G. Hesser, Indianapolis, Indiana
Irving W. Jones, Minneapolis, Minnesota
Grace Van Dyke More, Greensboro, North Carolina
Victor L. F. Rebmann, Yonkers, New York
E. H. Wilcox, Iowa City, Iowa

National Music Week

Clara Sanborn, New York City, Chairman
Ada Bicking, Lansing, Michigan
P. W. Dykema, New York City
R. Lee Osburn, Maywood, Illinois

Book Shelves

H. A. Spencer, Niagara Falls, New York, Chairman
Laura Bryant, Ithaca, New York
Paul J. Weaver, Chapel Hill, North Carolina

Conference Business Management

Paul J. Weaver, Chapel Hill, North Carolina, Chairman
P. W. Dykema, New York City
Karl W. Gehrkens, Oberlin, Ohio

In Memoriam

■

CHARLES H. CONGDON

CHARLES I. RICE

PROGRAM 1928

CHICAGO, ILLINOIS

SUNDAY, APRIL 15

9:00—Registration, Stevens Hotel.

11:00—Musical Programs in Chicago Churches.

3:30—Concert, *Chicago Bach Choir.*

William Boeppler, Conductor
Theodore Lams, Accompanist

Chorales: Dir, dir, Jehova will ich singen (a cappella)
Du Hirte Israel (with piano)

Alto Solo: Bereite dich, Zion!
Mme. Alvena Resseguie
Marshall Sumner, Accompanist

Chorus: Freue dich, erloste Schar! (with piano)
Jesu, Meine Freude (a cappella)

Address: Rev. Paul Sauer
President Chicago Bach Choir

Chorus: Sie Werden aus Saba alle Kommen (with piano)
Es erhub sich ein Streit (with piano)

Alto Solo: Schlafe, mein Liebster
Mme. Resseguie

Chorales: Brich an, du schönes Morgenlicht!
Vom Himmelhoch da komm ich her

7:45—Musical Programs in Chicago Churches.

10:00—Hymn Singing in Lobby, Stevens Hotel.

Leaders: R. Lee Osburn, Proviso Township High School, Maywood, Ill.; Grace V. Wilson, Director of Music, Topeka, Kans.; Harper Maybee, State Teachers College, Kalamazoo, Mich.

Pianist: Noble Cain, Senn High School, Chicago.

MONDAY, APRIL 16

8:00—Registration, Stevens Hotel.

Visiting Schools in Chicago.

Visiting Exhibits, 5th Floor, Stevens Hotel.

9:45—Formal Opening of Conference, Grand Ball Room, Stevens Hotel.
Paul J. Weaver, Second Vice-President, Presiding.

Program: *A Cappella Chorus,* Nicholas Senn High School, Chicago; Noble Cain, Conductor.

Fierce Raged the Tempest.....*Candlyn*
Hymn to Music.....*Buck*
Alleluia, Christ Is Risen.....*Kopyloff-Gaul*

Address of Welcome: Mr. William J. Bogan, Acting Superintendent of Schools, Chicago.

Response for the Conference, George H. Gartlan, Director of Music, New York City.

President's Address: First Things First, George Oscar Bowen, Director of Music, Tulsa, Okla.

Music in the Schools, Dr. P. P. Claxton, Superintendent of Schools, Tulsa, Okla.

Music and the Radio, Dr. Walter Damrosch, New York City.

12:30—Luncheon Meeting of the Executive Board.

1:30—First Educational Symposium, Grand Ball Room.

Topic: The School Administrator and the Music Program.

Chairman: Will Earhart, Director Public School Music, Pittsburgh, Pa.

Program: *Orchestra of Lane High School,* Chicago.
O. E. Anderson, Conductor.

Administrative Direction as Seen by the Music Instruction Staff. Oscar Demmler, Teacher of Music, Fifth Avenue High School, Pittsburgh, Pa.

The School Administrator and the Music Program, Mabelle Glenn, Director Public School Music, Kansas City, Mo.

Results Expected from the Music Department, and Typical Problems Connected with It as Viewed by the School Administrator.
Speakers: Dr. L. W. Smith, Superintendent Joliet Township High School and Junior High School, Joliet, Ill.; Dr. William M. Davidson, Superintendent of Schools, Pittsburgh, Pa.

4:00—Rehearsals.

National High School Orchestra, Exhibition Hall, Stevens Hotel.
Chairman: J. E. Maddy, University School of Music, Ann Arbor, Mich.

National High School Chorus, Second Floor, Assembly Room, Stevens Hotel.
Chairman: R. Lee Osburn, Proviso Township High School, Maywood, Ill.
Director: Hollis Dann, Director Department Music Education, New York University, New York.

(The rehearsals are open to members of the Conference.)

4:30—Informal Initiation, Phi Mu Alpha Sinfonia.

6:30—Chicago Night, Informal Banquet, Reception and Dance, Grand Ball Room.

Chairman: Miss Alice Garthe, Chicago Teachers College.

Toastmaster: Mr. Karleton Hacket, Music Critic, Chicago Evening Post.

Addresses:

George Oscar Bowen, President M. S. N. C.

Mrs. William S. Hefferan, Member of Chicago Board of Education.

Mr. Dudley Crafts Watson, Extension Lecturer, Art Institute of Chicago.

Rev. George Craig Stewart, St. Luke's Church, Evanston, Ill.

Program:

Cyrena Van Gordon, Prima Donna Contralto, Chicago Civic Opera Company, and *Jerome Swinford,* Baritone.

I

Si Tra I Ceppi—Berenice.....*Handel*
Where'er You Walk—Semele.....*Handel*
Quand La Flamme de l'Amour—Jolie File de Perth.....*Bizet*

Jerome Swinford

II

The Loreley .....*Liszt*
L'heure Exquise .....*Poldowski*
Le trefle quatre feuilles.....*Lenormand*

Cyrena Van Gordon

III

Fiddle and I.....*Goodeve*
Were You There?.....*Burleigh*
A Serenade .....*Wolf*
The Two Grenadiers.....*Schumann*

Jerome Swinford

IV

The Old Road.....*John Prindle Scott*
Spring .....*Ilgenfritz*
Indian Summer .....*Ilgenfritz*
Floods of Spring.....*Rachmaninoff*

Cyrena Van Gordon

Alma Putnam at the Piano for Cyrena Van Gordon

Frederick Schauwecker at the Piano for Jerome Swinford

10:30—Singing in Lobby, Stevens Hotel.

Leaders: Albert Edmund Brown, Ithaca Conservatory, Ithaca, N. Y. Alice E. Inskeep, Supervisor Public School Music, Cedar Rapids, Iowa.

Pianist: Helen S. Leavitt, Boston, Mass.

TUESDAY, APRIL 17

7:30—Breakfast Meeting of the Editorial Board, Music Supervisors Journal

8:00—Visiting Schools in Chicago and Suburban Cities.

9:00—Sectional Meeting. Music Appreciation at Work, Grand Ball Room.

Chairman: Sadie Rafferty, Evanston Township High School, Evanston, Ill.

Music Appreciation Through Rhythmic Expression, Mrs. Florence E. Dangerfield, Bradford Academy, Bradford, Mass.

Music Appreciation in the Class Room, Lenora Coffin, Supervisor of Music Appreciation, Indianapolis, Ind.

Junior High School Music Appreciation, Alice Keith, Supervisor of Music Appreciation, Cleveland, Ohio.

A Young People's Concert. *Chicago Little Symphony Orchestra,* George Dasch, Conductor.

9:00—Sectional Meeting. Music in Rural Schools, North Ball Room.

Chairman: Ada Bicking, State Director of Music Education, Lansing, Mich.

Program by the *Lodi-Leroy* (Medina County, Ohio) *Little Symphony Orchestra,* F. W. Rudolph Behrens, Conductor.

Community Growth as Stimulated Through Music in the Rural Schools, Claude M. Rosenberry, State Director of Music Education, Harrisburg, Pa.

What the Music Clubs Can Do to Assist in the Rural School Music Problem, Mrs. Elmer James Ottaway, 2nd Vice-President, National Federation of Music Clubs, Port Huron, Mich.

A Group of Songs, *Mr. Foster Krake,* Baritone, Chicago, Ill., Mrs. Helen Colley Krake, Accompanist.

Ein Schwan .....*Grieg*
Berceuse .....*Gretchaninoff*
Captain Stratton's Fancy .....*Deems Taylor*

Growing Appreciation of Music as a Worthy Subject of the Curriculum, Miss Florence Hale, State Supervisor of Rural Education, Augusta, Me.

9:00—Sectional Meeting. Needs in School Music Material and How to Supply Them, South Ball Room.

Chairman: Clarence C. Birchard, Boston, Mass.

SUPERVISORS' GROUP

Needs in Instrumental Material, Victor L. F. Rebmann, Director Public School Music, Yonkers, N. Y.

Needs in Song Material, Louise A. Hannan, Director of Music, Crane Junior College and Technical High School, Chicago.

Needs in Material for Music Appreciation, Claude M. Rosenberry, Harrisburg, Pa.

Essential Qualities for All School Music Material, and Present Supplies, Will Earhart, Pittsburgh, Pa.

COMPOSERS' GROUP

Writing Up to Children, Harvey B. Gaul, Pittsburgh, Pa.

Writing Down to Children, Edward B. Birge, Indiana State University, Bloomington, Ind.

Essential Principles in Compositions for Children, Harvey Worthington Loomis, Boston, Mass.

PUBLISHERS' GROUP

Music for Adults and Music for Children, Oscar G. Sonneck (G. Schirmer, Inc.), New York City.

Machine Music in Education, Frank Dunham (Aeolian Co.), New York City.

The Publisher Contributes to School Music, E. W. Newton (Ginn & Co.), Boston, Mass.

11:00—Rehearsals, National High School Chorus and Orchestra.

12:30—Luncheon Meeting of Executive Board.

Luncheon Meeting, National Conference Music Appreciation Committee.

1:30—Second Educational Symposium, Grand Ball Room.

Topic: Adequate Music Credits for College Entrance.

Chairman: Edgar B. Gordon, University of Wisconsin, Madison, Wis.

Program, *A Cappella Choir, Northwestern University,* Evanston, Ill., Peter C. Lutkin, Musical Director.

Russian Motets:

Glory to the Trinity ..... *Rachmaninoff*
Alleluia, Christ Is Risen ..... *Kopyloff*
'Neath Our Earth in Gloomy Hades ..... *Konemann*

Latin Motets:

Alta Trinata Beata ..... *Traditional*
Gloria Patri ..... *Palestrina*

Adoramus Te ..... *Palestrina*
Tenebrae Factae Sunt ..... *Palestrina*

American Motets:

The Shepherd ..... *Lutkin*
Solo, Miss Martha Williams
The Knight of Bethlehem ..... *Lutkin*

Negro Spirituals:

Weeping Mary ..... *Arr. Dett*
Ev'ry Time I Feel the Spirit ..... *Diton*
Solo, Miss McInnes

The Place of Music in the Modern High School Curriculum, Merle C. Prunty, Principal Central High School, Tulsa, Okla.

Shifts in Emphasis Necessary for the Realization of an Adequate Program for Secondary School Music, Dr. Thomas Lloyd Jones, Chairman of Commission on Secondary Education, North Central Association.

Feasible Credit Courses in High School Music, Russell V. Morgan, Director of Music, Cleveland, Ohio.

Types and Content of Music Courses in High Schools of Value to Students Expecting to Major in Music in College, John W. Beattie, Director Department of Public School Music, Northwestern University, Evanston, Ill.

4:00—Rehearsals of National High School Chorus and Orchestra.

5:30—College Reunion Dinners.

Teachers College, Columbia University.
Cincinnati Conservatory of Music.
Bureau of Education Service.
Intersorority Dinner.

8:00—Concert, *Chicago High Schools,* Orchestra Hall. Louise Hannan, O. E. Robinson, Co-Chairmen.

PROGRAM

Overture, "Egmont" ..... *Beethoven*
Andante Cantabile from Fifth Symphony ..... *Tschaikowsky*
Symphonic Poem, "Finlandia" ..... *Sibelius*
Chicago High Schools Orchestra
Hobart H. Summers, Conductor

God Is My Guide ..... *Schubert*
Flower of Dreams ..... *Clokey*
Strawberry Fair ..... *Protheroe*
Chicago High Schools Girls Chorus
Dora G. Smith, Conductor

Hymn to Music ..... *Buck*
Swing Low, Sweet Chariot ..... *Cain*
Carol of Russ Children ..... *Gaul*
Chicago High School A Cappella Chorus
Noble Cain, Conductor

The Jolly Roger ..... *Chudleigh-Candish*
150th Psalm ..... *Franck*
Chicago High School Boys Chorus
Catherine Taheny, Conductor

American Ode ..... *Kountz*
Chicago High Schools Chorus and Selected Orchestra
Ray Staater, Conductor

10:30—Singing in Lobby, Stevens Hotel.

Leaders: Walter H. Butterfield, Providence, R. I.; Hannah M. Cundiff, Huntington, W. Va.; Arthur E. Ward, Montclair, N. J.

Pianist: Virginia French, Kansas City, Mo.

WEDNESDAY, APRIL 18

7:30—Conference Breakfast in Honor of the Founders.

Chairman: Paul J. Weaver, University of North Carolina, Chapel Hill, N. C.

Grace Before Meat.....Words and Music—William Arms Fisher. (Written for the Founders)

Greetings, Chairman of Breakfast Committee, Paul J. Weaver.

Felicitations, President of National Conference, George Oscar Bowen.

Chorus, Seraphic Song (Reve Angelique) ..... *Rubinstein-Gaines*
Rose Lutiger Gannon, *Contralto*; Martha Rantala, *Harp*; Eugene Hahnel, *Violin*; Harvey B. Gaul, *Organ*; Will Earhart, *Director*; George H. Gartlan, *Accompanist.*

Memories of Keokuk, President of Founders, Mrs. Frances E. Clark.

Flashlight Reminiscences:

Elizabeth Pratt, Clarence C. Birchard, Stella Root, T. P. Giddings, C. A. Fullerton, Edward B. Birge, Van B. Hayden, Theo. Winkler, Alice Inskeep, Robert Foresman.

Chorus, How Lovely Are the Messengers ("St. Paul") *Mendelssohn*

Carrying On, Our Torch Bearers, Past Presidents.

Tributes, Presidents of Sectional Conferences:

Eastern—Elbridge S. Pitcher; North Central—Ada Bicking; Northwestern—Letha L. McClure; Southern—William Breach; Southwestern—John C. Kendel.

Chorus, Song of Man (dedicated to the Founders) ..... *Kountz*
William Breach, *Baritone*

Address, Orpheus as Educationist, Percy A. Scholes, London, England.

Address, Our Glorious Musical Future, James Francis Cooke, Philadelphia, Pa.

11:00—Rehearsals of National High School Orchestra and Chorus.

12:00—Luncheon Meeting of Executive Board.
Bush Conservatory Luncheon.

2:00—Concert, *Chicago Symphony Orchestra,* Orchestra Hall.
Frederick Stock, Conductor; Eric DeLamarter, Assistant Conductor.

PROGRAM

March Homage ..... *Wagner*
Symphony No. 4, D minor, Opus 120 ..... *Schumann*
Ziemlich langsam-Lebhaft, Romanze, Scherzo, Lebhaft.
Enigma Variations ..... *Elgar*
"Nutcracker Suite" ..... *Tschaikowsky*
Scherzo—"L'Apprenti Sorcier" ..... *Dukas*

4:00—Rehearsals of National High School Orchestra and Chorus.

4:30—Formal Initiation and Banquet, Phi Mu Alpha Sinfonia.

6:00—Sectional Conference Dinners.
Eastern Conference, E. S. Pitcher, President.
North Central Conference, Ada Bicking, President.
Northwest Conference, Letha L. McClure, President.
Southern Conference, William Breach, President.
Southwest Conference, John C. Kendel, President.

8:30—Concert, *National High School Orchestra,* Auditorium Theatre.
Conductors: Frederick Stock, Chicago Symphony Orchestra; Howard Hanson, Director, Eastman School of Music, Rochester, N. Y.; J. E. Maddy, University School of Music, Ann Arbor, Mich.

PROGRAM

Symphony No. 5 in E minor ("From the New World") ..... *Dvorak*
I. Adagio—Allegro molto.
II. Largo.
III. Scherzo.
IV. Allegro con moto.
Valse des Fleurs from "Nutcracker Suite" ..... *Tschaikowsky*
Nordic Symphony (second movement) ..... *Hanson*
Concerto for Pianoforte, in A minor ..... *Grieg*
I. Allegro moderato.
II. Adagio.
III. Allegro Marcato.
Soloist: Miss Frances Hall, Graduate Student of the Julliard School of Music.
Overture to "Rienzi" ..... *Wagner*

10:30—Singing in Lobby, Stevens Hotel.

Leaders: George L. Lindsay, Philadelphia, Pa.; Lorle Krull, Indianapolis, Ind.; George E. Knapp, Laramie, Wyo.

THURSDAY, APRIL 19

9:00—Sectional Meeting, Committee on Instrumental Affairs.

Chairman: J. E. Maddy, University School of Music, Ann Arbor, Mich.

The Symphonic Band, Lee M. Lockhart, Director Instrumental Music, Council Bluffs, Iowa.

Program by *Nicholas Senn High School Band,* Chicago.

Albert Gish, Conductor.

"Finlandia," Tone Poem ..... *Sibelius*
"Queen of the Night," from "Babylon Suite" ..... *Justin Elie*
Prelude from "Suite Ancienne" ..... *Hadley*
Two Oriental Sketches ..... *Cecil Burleigh*

Some Important Lessons to be Learned from Great Conductors, David E. Mattern, Director of Music, Grand Rapids, Mich.

A Demonstration of the Use of Hymns, Chorales and Part Songs in the Training of a Band, Russell V. Morgan, Director of Music, Cleveland, Ohio.

9:00—Sectional Meeting, Committee on Vocal Affairs.

Chairman: Ernest G. Hesser, Director of Music, Indianapolis, Ind.

Program, *A Cappella Choir of Flint, Mich.,* Jacob A. Evanson, Director.

a. Grant Us to Do With Zeal (Chorale) ..... *Bach*
b. Would God I Were (Eight Voices) ..... *Fisher*
c. In These Delightful, Pleasant Groves ..... *Purcell*
d. O Can Ye Sew Cushions (Lullaby) ..... *Bantock*
e. Chorus of Villagers (Prince Igor) ..... *Borodine*
f. When Allan-a-Dale (Madrigal) ..... *de Pearsal*

Demonstration of Senior High School Voice Class Work, 24 Students from Central High School, Detroit, Mich., Harry W. Seitz, Instructor.

Program of Songs:

a. Sun of the Sleepless ..... *Treharne*
b. Here's My Heart ..... *Densmore*

Miss Lois Dean, Soprano, Member of Voice Class, Central High School, Tulsa, Okla., George Oscar Bowen, Instructor.

Classification of Boys' Voices in Junior High School. Demonstration by T. P. Giddings, Director of Music, Minneapolis, Minn.

Vocal Technic for the Conductor, John Finley Williamson, Director, Dayton-Westminster Choir, Dayton, Ohio.

Singing by the Prize-Winning Mixed and Male Quartets from the National Chorus.

10:30—Annual Business Meeting, Grand Ball Room.
Reports of Standing Committees.
Report of Nominating Committee.
Election of Officers.
Invitations for 1930 Biennial Meeting.

12:00—Luncheon, In and About Chicago Supervisors Club to members of other In and About Clubs in various parts of the country.

1:30—Third Educational Symposium.

Topic: What Are the Objectives in School Music and How May They Be Evaluated?

Chairman: Victor L. F. Rebmann, Director of Music, Yonkers, N. Y.

Program: *A Cappella Choir, Senior High School, Flint, Mich.,* Jacob A. Evanson, Conductor.

Blessing, Glory and Wisdom (for Double Chorus) .....*Bach*
Adoramus Te (for Four Voices) .....*Palestrina*
Listen to the Lambs (for Eight Voices) .....*Dett*
Gospodie Pomilui (from Russian Liturgy) .....*Lvovsky*

The Viewpoint of the Music Educator, Karl W. Gehrkens, Oberlin College, Oberlin, Ohio.

The Objectives of Public School Music Education, Peter C. Lutkin, Dean, The School of Music, Northwestern University, Evanston, Ill.

The Place of Music in American Education, Dr. John W. Withers, Dean, The School of Education, New York City.

4:00—Rehearsal, National High School Chorus.

7:00—Formal Banquet, Grand Ball Room.

Chairman: Marian Cotton, New Trier High School, Winnetka, Ill.

Toastmaster: Peter Christian Lutkin, Northwestern University, Evanston, Ill.

Singing led by Paul J. Weaver.

Greeting by the President.

Introduction of Presidents and Officers of Sectional Conferences.

Musical Program, *Little Symphony Orchestra of Chicago,* George Dasch, Conductor; Barre Hill, Baritone.

Overture, "Secret of Suzanne" .....*Wolf-Ferrari*
Ballet Suite, "Ruses d'Amour" .....*Glazounow-Dasch*

a. Introduction.
b. Grand Valse.
c. Grand Pas des Fiances.
Duet, violin and violoncello, Messrs. Felber and DuMoulin.
d. Finale, "La Fricassee."

Aria, "Eri Tu," from "The Masked Ball" ..... *Verdi*
Barre Hill and Orchestra

Tambourin Chinois ..... *Kreisler-Dasch*

Address: The Need of Choral Music in a Democracy, Mr. C. C. Birchard, Boston, Mass.

10:30—Singing in Lobby, Stevens Hotel.

Leaders: Richard W. Grant, State College, Pa.; Mabel Spizzy, Tulsa, Okla.; E. W. Goethe Quantz, London, Ont.

Pianist: Fred C. Smith, Milwaukee, Wis.

FRIDAY, APRIL 20

8:45—Sectional Meeting, Junior High School, Grand Ball Room.
Chairman: Russell V. Morgan, Director of Music, Cleveland, Ohio.

Program: *Sullivan Junior High School Chorus,* Mrs. Susan Jones, Director.

The Lamb ..... *West*
Bonnie Doon ..... *Scotch Folk Song*
Sweet and Low ..... *Barnby*
Orpheus With His Lute ..... *German*

The Junior High School, Frank P. Whitney, Principal, Collinwood High School, Cleveland, Ohio.

Music in the Junior High School.
a. Curriculum
b. Material
c. Teaching
d. The Teacher
By the Chairman.

Program: *Boys Glee Club, Haven Intermediate High School,* Evanston, Ill., Miss Mary Kiess, Director.

Dear Lord and Father of Mankind ..... *Maher*
Holy Spirit, Love Divine ..... *Gottschalk*
Deep River ..... *Negro Spiritual*
The Voice of Praise (Ave Verum) ..... *Mozart*
Slumber Song ..... *Schumann*
Dedication ..... *Franz*
The Huntsman ..... *Folk Tune*
Marianina ..... *Italian Popular Song*
In Hawaii ..... *Hawaiian Folk Tune*

Vocal Clinic and Discussion, John W. Beattie, Northwestern University, Evanston, Illinois.

8:45—Sectional Meeting, Competition Festivals.
Chairman: E. H. Wilcox, University of Iowa, Iowa City, Iowa.
Program: *Morgan Park High School Girls Glee Club,* Chicago, Miss Bernice Bell, Director.
The Morning Wind ..... *Branscombe*
I Passed By Your Window ..... *Brahe-Lucas*
Can't Yo' Heah Me Callin', Caroline ..... *Roma*
Is It You ..... *Cadman*
Ma Curly-Headed Baby ..... *Clutsam*
Senorita ..... *Dessauer-Houscley*
The Spirit of the Music Contest, The Chairman.
The New England School Music Festival, Walter H. Butterfield, Director of Music, Providence, R. I.; C. V. Buttleman, Boston, Mass.
Recent Tendencies in Competition Festivals, Anton H. Embs, Director of Music, Oak Park High School, Oak Park, Ill.
The Significance of Competition Test Pieces, Royal D. Hughes, Ohio State University, Columbus, Ohio.
Competition Festivals, Percy A. Scholes, London, Eng.
Report of the Standing Committee on Contests, Frank A. Beach, State Teachers College, Emporia, Kans.

8:45—Sectional Meeting, Tests and Measurements.
Chairman: Peter W. Dykema, Teachers College, Columbia University, New York.
Subject: The Significance for Music Education of the Test and Measurement Movement.
A Review of Achievements and an Outline of Studies Still to Be Made; The Chairman.
An Analysis of Eye Movements in Reading Music and the Bearing of That Study Upon Methods and Procedure in School Music Training, Dr. O. I. Jacobsen, University of Chicago, Chicago, Ill.
The Relation of Music Endowment and Achievement to Teacher Selection, Frances A. Wright, University of California, Los Angeles, California.
The Need for a New Basis of Music Administration as Revealed by the Testing Movement, Dr. Jacob Kwalwasser, Syracuse University, Syracuse, New York.

11:00—Adjourned Business Meeting.
Unfinished Business.
Report of Chairman, National Research Council of Music Education, Peter W. Dykema.
Report of the Journal Editor, Paul J. Weaver.
Report of the Treasurer, A. V. McFee.
Report of the Resolutions Committee.

12:30—Luncheon Meeting of present and newly-elected officers and members of the Board of Directors.

2:00—Concert, *Chicago Junior and Elementary Schools,* Grand Ball Room.

Under the direction of Mary M. Farrell, Acting Director of Music, Agnes Benson, Fannie E. Lynch, Ethel Sherlock, Avis Trumbo, Amanda C. Burtness, Ida M. Siebert, Sarah E. O'Malley, Mary F. Dooley, Lillian C. Lucas, Carrie H. Ruarc, Laura E. Hamblen, District Supervisors of Music.

PROGRAM

Part One—Elementary Schools

Flag Ceremonial. Star Spangled Banner.

Accompanied by Junior High School Trumpeters.

Robin Hood ..... *Shield*
The Desert Song ..... *Hadley*

Boys' Chorus
Mary F. Dooley, Director
Sarah E. O'Malley, Accompanist

Rhythm Band ..... *Selected*

Myra Bradwell School Kindergarten
Elma Weed, Director
Jennie C. Chandler, Accompanist

Barcarolle ..... *Kjerulf*
Forest Concert ..... *Abt*

Mixed Chorus
Lillian C. Lucas, Director
Carrie H. Ruarc, Accompanist

Joys of Spring ..... *Vogel*
Wind at Night ..... *Zamecnik*

Girls' Glee Club
Ethel Sherlock, Director
Carrie H. Ruarc, Accompanist

On Parade ..... *Loomis*
Fierce Raged the Tempest ..... *Dykes*

Mixed Chorus
Amanda C. Burtness, Director

Part Two—Junior High Schools

Bugle and Drum Fanfare
Semper Fidelis ..... *Sousa*
A Hunting We Will Go ..... *Bucalossi*
The Thunderer ..... *Sousa*

Combined Drum and Bugle Corps
Direction of Elinor Goetz

A Happy Song ..... *Gaines*
Sweet Miss Mary ..... *Neidlinger*
Chief of the Arab Band ..... *Bliss*

Boys' Chorus
Madeline Toomey, Accompanist

Lift Thine Eyes ..... *Mendelssohn-Bartholdy*
The Linden Tree ..... *Schubert*
Orpheus With His Lute ..... *German*

Girls' Chorus
Naomi Sweet, Accompanist

Spirituals:

Deep River ..... *Arr. Burleigh*
Heav'n, Heav'n ..... *Arr. Burleigh*
Steal Away .....

Boys' Chorus
(A Cappella)

A Hope Carol ..... *Smith*
On Wings of Song ..... *Hahn*
Send Out Thy Light ..... *Gounod*

Mixed Chorus
May L. Edwards, Accompanist

Flag Ceremonial

Drum and Bugle Corps of the Chicago Junior High Schools

4:00—Rehearsal National High School Chorus.

8:00—Concert, *National High School Chorus,* Orchestra Hall.

Assisted by 60 members of Chicago Symphony Orchestra. Director: Hollis Dann, Head Department of Music Education, New York University, New York City.

Accompanist: Frank Luker, Boston, Massachusetts.

PROGRAM

Part One

To Thee, O Country ..... *Julius Eichberg*

Chorus and Orchestra

A Hope Carol ..... *David Stanley Smith*
The Sea Hath Its Pearls ..... *Pinsuti*

Chorus—Unaccompanied

The Sun Worshippers ..... *Zuni Indian Melody*
Arr. Harvey Worthington Loomis

River, River ..... *Chilcan Folk Song*
Arr. Clifford Page

Chorus of Girls' Voices and Orchestra

All in the April Evening ..... *Hugh S. Robertson*
Chorus—Unaccompanied

Mexican Serenade ..... *George W. Chadwick*
Chorus and Orchestra

Were You There? ..... *H. T. Burleigh*
Chorus—Unaccompanied

Part Two

Sylvia ..... *Oley Speaks*
Arr. S. R. Gaines
(Piano Accompaniment)

Soldiers of the Captain ..... *Spohr*
(Unaccompanied)
Chorus of Male Voices

Spinning Chorus, from "Flying Dutchman" ..... *Wagner*
Chorus of Girls' Voices and Orchestra

Listen to the Lambs ..... *R. Nathaniel Dett*
Chorus—Unaccompanied

A Song of Victory ..... *Percy Fletcher*
Chorus and Orchestra

10:30—Singing in Lobby, Stevens Hotel.
Leader: Ray Gaffney, Kansas City, Missouri.

ADDRESS OF WELCOME*

WILLIAM J. BOGAN, *Acting Superintendent of Schools, Chicago.*

In the name of all the citizens of Chicago in general and of the members of the Board of Education in particular, I welcome this great organization to this great city. This welcome is a rather peculiar blend of generosity, hospitality, altruism on the one side and pure selfishness on the other. As representing generosity, hospitality, and altruism, Chicago has much to offer to the convention. I think we may say without boasting unduly that Chicago is one of the great musical centers of the world. We have the great Symphony Orchestra, the great Civic Opera Company, the Apollo Club, the Mendelssohn Club, and scores of other clubs and musical organizations of high grade.

We also have splendid musical colleges with wonderful instructors, instructors not only in the colleges but in private work.

We have also a system of public schools of which I shall not boast; but it is well for you to know this system includes all grades from the kindergarten to and through the junior college. I am sure you will find it profitable to visit some of the classes in the public school system as well as those in the private and parochial schools.

I would call to your attention, however, the theory of Plato with regard to visiting. As you perhaps know, Plato in his Ideal Republic deplores the idea that the people of the Greek community should go into foreign lands, and if they went they should not go under any consideration before they were forty years of age. Then, if they went, they should return and teach to the local communities the inferiority of the foreign system to that from which they came. (Laughter) I regret to say that his ideas have been followed down to the present. I have known many teachers who have gone to other cities from Chicago, and upon their return when being asked what they did or what they saw they took pains to explain that they told very conclusively of the splendid things Chicago had to offer in education.

If you will avoid that trap set by Plato, it is possible you may find something worthwhile in our public school system.

The selfish part of this blend of my welcome comes from the hope that this great organization will bring much to Chicago. It will bring the experience of thousands of communities in this great nation. It will bring to us the experience of failures, the experience of success, and all this experience will redound to our benefit. Furthermore, it will bring the experience of research through your organization and through its subsidiary organizations, all of which will be good for Chicago. But whether Chicago brings much to you or you bring much to Chicago, is after all a small item in this great problem of bringing music to all the people. It is a problem, as you

* Mr. Bogan spoke without manuscript, the following being the stenotypist's transcript.

know, because education, as in social life, has fashions which change; sometimes they change rapidly and sometimes they do not change throughout the centuries. A few illustrations will make clear this point:

As you know, one of the fundamentals of Greek education was music. That is difficult for us to realize today. Think of it! One of the fundamentals of Greek education! That education which developed the greatest civilization of all times! One of the fundamentals was music! The Greeks took music seriously; they even believed it was a useful aid in the development of character. How far afield we have gone from that beautiful thing!

In our time, yes even today, music is quite generally listed in the minds of many people as one of the fads, and in education when it is necessary to economize the word always goes out, "cut out the fads." What do you mean by fads? If you ask that question, no one will answer. There is no answer; but in their hearts they mean some such thing as these trivial subjects, art and music. Cut them out and save money for algebra. Algebra, of course, is supposed to be a utilitarian subject. I wish someone would prove it sometime! (Laughter) It is one of the practical, useful subjects; but music is an extra, you might say an excrescence in the minds of many people.

I could give a good many illustrations, but I don't know whether it is necessary. I will give one or two. When I was a youngster I had a companion who was addicted to the reed organ. (Laughter) We never knew how he acquired that organ and we never dared ask because he had a hot temper. Because of his love for that organ, he learned to play with considerable skill, or so I considered then when I wasn't much of a judge; and because of that he lost caste with the gang. He was tainted. He was effeminate and he never was restored to the real circles until one day his gang, or rather the gang he normally associated with, and another gang from the far end of town came together to do bad. Jim happened to be in the midst of it for no cause in particular. He didn't desire to be, but the foreign gang was so formidable that his crowd faded away without his noticing it. He found himself alone facing this crowd. He took off his coat and said, "Come on, I'll take you single or en masse!" That seemed absurd, so utterly ridiculous that the enemy disappeared in a gale of laughter and Jim was left victor. He was immediately restored to the good graces of the gang. Oh, to be sure, he was still tainted, but we can't all be perfect; (laughter) and we might as well accept conditions as they are. They were accepted; he was restored.

Here is another illustration: Many of you have heard these wonderful men's choruses, Welsh, German, Scandinavian, and others, and I am sure if you have heard any in recent years you have been depressed, as I have been, by the fact that the members are always invariably old men. They are not recruiting from below. The boys do not join. These societies are a relic of other days; they are dying out as the members die, showing that in this country we are not particularly interested in music. If you go into a men's organization such as Rotary, Kiwanis, or anything of that kind, you will have to be satisfied, you will have to be delighted with the strains of "Sweet Adeline." (Laughter) That is the best you may expect.

You know, I have a hope that Thorndike, through his rather recent experiments in education, may restore music to the place it had in the hearts of the Greeks. I suppose you know that a few years ago Thorndike undertook a long series of experiments to show that some subjects were better for mental training than others. He was given a large appropriation to make his tests, and the result was he was unable to show that any one particular subject had any measurable advantage over any other. When I heard the result, I was so astounded that I couldn't believe it, and I wrote to Mr. Thorndike putting the matter in as straightforward a way as possible to avoid all evasion or misunderstanding. I said, "Do you mean to say that good teaching in manual training, cooking, sewing, music, or art is quite as good for the mental development of children as teaching of Latin, mathematics, and so forth?"

His reply was, "I mean exactly that. I can't discover that good teaching of manual training or good teaching of music has any less value in the training of the mind than good teaching of any other subject." In fact, he said, "If there is any difference, music has a trifle the advantage. Music and mathematics appear to be a little better, but I should hate to say that openly because I haven't quite proven it." So I am hopeful that through this work of Professor Thorndike we will be able to show that there is some benefit to the human race coming from music which may be quite as great as that coming from algebra.

In our rejuvenation of music, I hope we will proceed with sincerity; I hope we will be able to eliminate the trivial; I hope we will be able to discover truth in music and bring it into the souls of our children.

It has been said of Padriac H. Pearse, the great Irish teacher and leader of the "Easter Uprising" of 1916, that he always believed what his boys told him, and so his boys always told him the truth. I hope our music may tell us the truth. I hope we can show that the Greeks were right in believing that music was an aid in the development of character.

You will recall that in the second Persian Invasion Themistocles, realizing that the Greeks would be no match for the Persians on land, decided to take to the ships; so the Athenians went aboard their ships, those who could, and others gathered on the cliffs of Salamis to watch the battle glow. While they observed the battle on one side, they observed the burning of their temples and holy places on the other. After that great victory, they returned to their homes, and they saw the smoking ruins, the burning scaffolding around the great temple of Athena, and many said "We will take these stones that are lying here that have been prepared for the buildings we had intended to build, and use them again"; but wiser ones, the men with vision, said, "No, we are beyond that. We are going to build greater temples and we shall use those stones to insert here and there in the sides of the temples to serve as symbols of former weaknesses and fears, and as we go by the new temple each day we will make a mockery of these weaknesses and fears."

There is a lesson for us who believe in music. Let us build! We have builded in education too often on a base of materialism. It seems time now to build a temple to music so this nation may save its soul.

RESPONSE TO ADDRESS OF WELCOME

GEORGE H. GARTLAN, *Director of Music, New York City.*

On behalf of the Music Supervisors National Conference, permit me to thank you for your cordial greeting and for the generous hospitality which the great City of Chicago offers to us. This body of distinguished teachers comprises a forward-looking group in the interests of cultural learning; and in line with the importance of its place in the sphere of modern progressive education, this conference has a distinct objective. The motivating spirit of its progress can perhaps best be summarized in the words of the great American poet, Henry Van Dyke: "O Music, Lead the Way, The Stormy Night is Past."

Why should music not lead the way? Poets and philosophers tell us that music is the strongest coördinating influence in life, and that education is a preparation for life. Again, we are told that music is the greatest cultural influence in life. Why not in education? Has not our boasted civilization progressed beyond the point where preparation for life means preparation for mere existence? The aesthetic enjoyment derived from participation in cultural activity is life. For what doth it profit any of us to earn a living and not know what to do with it when we have earned it? How can we as a group of educators hope to accomplish this very necessary thing?

It can be done by training class teachers to understand that musicianship in teaching is a powerful force making for inspirational leadership.

This conference of educators has a great opportunity and a great responsibility, because modern education is not providing in full for courses which will train children how to use their hours of recreation. There is a moral responsibility imposed upon all educators to see that this is accomplished with the same degree of skill and completeness that surrounds the academic training of children. In fact, it should take precedence over academic training. For that reason it is clearly the responsibility of every teacher interested in the artistic development of childhood to see that he or she is properly equipped to lead the way. Differences of opinion regarding methods of instruction should offer no basis for quarrel, for such minor details are inconsequential. What more fitting statement could conclude this response than to give in full the exquisite verses of Henry Van Dyke's poem:

O Music, lead the way,
The stormy night is past;
Lift up your hearts to greet the day
And the joy of things that last;
The dissonance and pain
That mortals must endure,
Are changed in thine immortal strain
To something great and pure.
True love will conquer strife,
And a strength from conflict flows,
For discord is the thorn of life.
And harmony the rose.

PRESIDENT'S ADDRESS

FIRST THINGS FIRST

GEORGE OSCAR BOWEN, *Director of Music in Public Schools, Tulsa, Oklahoma.*

It is not my purpose to discuss with you today the history of public school music and the various steps through which it has passed before attaining its present respectable and respected position in the curriculum of public education. I might point out the various vicissitudes through which school music has passed, and its gradual ascendency from almost complete oblivion in the latter part of the nineteenth century. It would be possible to enumerate some of the causes for this change, and to name the forces which have contributed in a large way to the stabilization of the subject.

Again, it might give us food for thought to consider the evolution of the teacher of school music; attempt to show how he has developed from an untrained, uneducated experimentor to a highly trained, well educated, experienced and many-sided specialist, prepared to cope with the tremendous demands now made upon those who would teach music in the schools; and to consider the various agencies which have made it possible for him to secure that broader education and more thorough training.

These things, I say, we need not discuss today; for if our minds need refreshing we have but to turn to our libraries and take down the Books of Proceedings of this organization for the past years, where we may find discussions dealing minutely with these questions much better than I could were I to attempt it.

And if we search closely enough in some of the earlier volumes of those books we shall read of thing long since forgotten and laid away. Who does not remember those marvelous "time-names?"—ta, ra, la-ti, ri, li-ta, za, fa, na-ti, zi, fi, ni, etc., the mastery of which required greater concentration than to recite the alphabet, another "in-door sport" of the same days. Then there were the "hand-signs" which required that the teacher be a slight of hand artist before he could properly perform them before a class. We built ladders on the black-board, in our books, on the fingers of our hands; we la, la, la'd, loo, loo, loo'd, and coo, coo, coo'd to avoid do, re, mi'ing; and we employed every other conceivable and inconceivable device, which served only to detract and distract the attention from the main object of the lesson—Music.

Reading further into later volumes of these books, the younger generation may be shocked to learn that at one time we actually fought, bled and almost died over the subject of methods, instead of politely side-stepping as we do today with the assurance that one who knows his subject can teach it understandingly, regardless of pedagogical procedures. We may also read of many other interesting things which were uppermost in the minds of conscientious supervisors and teachers, but which in these modern days have largely been discarded as unessential.

I do not refer to these things in what may seem like a sarcastic or flippant

manner for the sake of digging up old ghosts of the past and flaunting unpleasant memories in our faces, but that we may hark back a bit into the past, take account of the things we have discarded as worn out and useless, and see what we have substituted in their places. Recently a gentleman said, "I paid $10.00 for a pair of shoes the other day, then took my old ones and spent 50 cents for a pair of new heels, and they are more comfortable than the new ones." Have we not done this with some of our fine old ideas in music teaching? Have we not given up old ideas for new ones that at the time appeared to be devices which might transform music teaching, but in the end turned out to be mere gold-bricks? New devices are cropping up every day; new theories are being evolved which, if they work, will do wonders for our teaching; but too frequently they are but theories and false hopes. We are constantly seeking for something which will save us the trouble of getting down to fundamentals and staying with them until a worthy foundation has been laid.

Many of us are afraid of formalism in music teaching. We preach about and for sight reading; we acknowledge and recognize its necessity; we know that without it there can be no freedom in self expression through song singing, because all interest is killed by the learning processes; but we are not willing to pay the price necessary to secure the results. Then when our big boys in the junior high school object to singing baby melodies in unison, we say they are no longer interested in music, and give every other reason under the sun except to acknowledge that we have failed to provide them with the power which makes it possible for them to enjoy singing music which makes an appeal to their own age.

Recently a very talented and practical musician, a recorder and demonstrator of the mechanically played piano, said that one of our great mistakes in education lies in the fact that we have trained children too much in self-culture, so that others will enjoy them, instead of training them to enjoy the culture, the beauty and sweetness in others and in things. We love a beautiful picture because of the reaction we get from the soul of the artist who created it. It is what we hear in the music of the master, the thing which he has put into it from the depths of his soul, that makes its appeal to our souls. But there must have been a preparation within ourselves in order that we may appreciate and recognize the work of art when it comes to our notice. From their earliest school days, and earlier if possible, good music should constantly be kept before children, if we would have them absorb it and make it a part of their very being to carry out into every day life. That is culture, not superficial, not something to be put on as we would apply cosmetics to improve upon nature, but something that is within us, and which we wear within our inner-most self.

But if we would have this enjoyment of the child increase as he grows older, and make it possible for him in his maturity more and more to appreciate great works of art, then must we provide him with such training in the fundamentals as will enable him to listen intelligently. The highest appreciation of any activity comes through participation, whether it be choral music, the orchestra, baseball or bridge. The boy who plays the violin, even

a little, will better appreciate the art of a Kreisler, because he knows something of the things which must be mastered. And if he has had some experience in a school orchestra, the great symphony will mean more to him than it would without that experience. The girls in my high school voice class recently heard two performances by the Chicago Civic Opera Company, and because they know even a little about the art of tone production and what constitutes good singing, they could better appreciate the efforts of Raisa, Van Gordon, Mason, Hackett, and Bonelli. (And, by the way, they made some very interesting and intelligently critical comments on the singing of those artists.)

Now I realize that much of what I have said is trite and hackneyed, but I am pleading with you today and throughout this week for a reversion to fundamental things—to FIRST THINGS FIRST. I care not how many devices one may use in his teaching or how much he may clutter up his work with unessential details, so long as he ultimately puts over the important result—the fundamental understanding and the ability to apply those fundamental principles to the real thing, the printed page of music. Staff notation is the medium through which music, good, bad and jazz, is provided for our use, and unless we can translate it readily and accurately it loses much of its inspirational quality. When the learning of songs by children of any grade or age becomes a long tedious process, when they must struggle with the notation, art values are wasted and nullified in the learning processes. Under such conditions can we blame children for thinking less and less of music study as they grow older?

Last summer I visited a junior high school in an eastern city. I saw over one thousand girls and boys march in an orderly manner into the auditorium to the music of a talking machine, and take their seats in proper formation for four part singing. Without the slightest inclination to converse with each other, they sang for a half hour or more, song after song, some from their books, others from memory. The four parts, soprano, alto, tenor and bass, were as clearly defined and as accurately sung and the tone quality was as good as it would have been had they been a picked chorus instead of the entire student body. I could not see from my position upon the platform that a single student, boy or girl, was shirking his job or thinking of anything else but doing his part in a wonderfully fine and inspirational piece of artistic work. And yet, this was the day before that school closed for the summer vacation. No one can make me believe that the work these boys and girls were doing was not of greater interest and enjoyment to them, and that its cultural, aesthetic, educational, recreational and utilitarian values were not vastly greater than that which I heard in another school, of another city, where, with possibly just as sincere effort, the best they could do was to *struggle* with the music. Soprano part good? Yes. Alto, fair; but the majority of the boys were utterly lost. One might say that the first case was an unusual one. *Unusual* only in the fact that real teachers were in charge, and that the girls and boys had a foundation and a knowledge which gave them power and confidence.

It was a bit difficult for my junior high school teachers in Tulsa to be-

lieve that story, but they agreed that if such results are obtainable in one place they are possible in others, and they would do their best to make them possible for Tulsa. I am pleased to report progress, but I believe more firmly than ever before that there is no royal road to such results.

We have many big and important issues before us today in public school music, and there is none of greater or more vital importance than putting *first things first.* It is useless for us to talk about the attitude of the school administrator and his hesitancy in accepting music as worthy of consideration as a basic subject in education. It is useless for us to claim that the colleges are not giving music a fair deal as an accredited entrance subject. The fault lies largely with ourselves, as we must acknowledge if we are honest.

It is my firm belief that today we as teachers of music in the public schools of this country are in greater accord than ever before; but I also believe that we are failing in larger measure than ever before to produce results commensurate with the time, talent, money and influence spent upon the subject. Do not misunderstand me, for I agree that as a profession we are better prepared for our work, and the school administrator more and more is accepting music, not only as a proper subject for the curriculum, but as a proper subject for children to come in contact with, to learn about and to live by. But we are failing because we are not living up to present day lights and information; because we are holding to some dead ghosts of the past that we cannot give up, seeking for an open sesame which will solve all our problems for us; because we have not been able to keep pace with the trend of other phases of education; and because the educator and administrator have progressed faster, even in our own subject, than we ourselves. At the Dallas meeting of the Superintendence Department of the N. E. A. a year ago, a meeting in which school music of various kinds was stressed in such a manner as had never before been experienced by that group of educators in their meetings, it was proposed and resolved:

> That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that with the growing complexity of education more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing appreciation of the finer things of life. We therefore recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving: time allotment, number and standard of teachers, and equipment provided.

The resolutions called for further and better recognition of music in the rural schools, recommending as a guide "The Course of Study for Music in Rural Schools"* approved by the Music Supervisors National Conference, and then went on to say:

> We believe that an adequate program of high school music instruction should include credit equivalent to that given other basic subjects, for properly supervised music study carried on both in and out of school; moreover, the recognition of music by the high schools as a subject bearing credit toward graduation, should

*Research Council Bulletin, No. 6, obtainable from the editor at 15c the copy (10c the copy on orders for ten or more).

carry with it similar recognition of its values by colleges and other institutions of higher education. We recommend further that the Department of Superintendence favor a study of present practices as to music credits.

Was this action of that most important group of educators and school administrators prompted by results observed in the class rooms of the schools throughout the country? Was it because they had observed that our school music functions in a larger way in the school, the community, state and nation? Or was that resolution offered because as a group of school administrators they had come to know for themselves that Music, the perfect science, the universal language, the mother of all arts, possesses those qualities which, when rightly used, contribute more of the fundamental elements of education than any other subject in the curriculum? In my humble opinion, the latter was the case. This should give us pause for thought, for does it not, at least in a measure, indicate that the thinking school administrator has an even bigger and broader vision of the possibilities of music in education than we musicians ourselves, and that we now find ourselves unable to deliver the quality of goods he demands? What the quality our goods may be, he may not be able to tell us, and we may not be able to enlighten him; but when he observes, and the observation need only be causal, that a large proportion of high school students preparing for college say little or nothing of music as a possibility for entrance credit; and that all down the line, through the senior and junior high schools, boys and girls care little for music, and as one of our past presidents has said "greet the teacher of music with looks of displeasure"—then, I say, our school superintendents have the right to ask, WHY?

I do not believe that this picture is greatly over-drawn. There are places throughout the country, many in actual numbers but few in comparison to the total, where results comparable with those secured in other school subjects are obtained in music; and after all that is the only fair comparison. You believe that the work of your schools is good. I believe the same of mine. That is merely our personal opinion in the matter, and unfortunately (or is it fortunate?) there is little opportunity for definite comparison.

For thirty years we have been pleased to lay at the doors of the colleges much of the blame for conditions existing in the public schools. Our argument has been that if the college would allow sufficient credit in music for entrance, the secondary schools would be obliged to provide adequate courses to meet the demand of the greater number of students who would elect to study music. This in turn would force the elementary schools to send students up to the high schools with a better working knowledge of fundamental principles. It has been largely a case of "passing the buck" and laying the blame for existing conditions on the other fellow, or at some other source. The University of Wisconsin has recently announced that instead of one, four units in music will be accepted for entrance to that institution; *but* they protect themselves by demanding higher standards of preparation in high school music courses. This is a fine gesture from that great institution, and should be far-reaching in its effect. When other colleges and universities take a similar step, then more and more of our girls and boys in the high

schools *should* be demanding courses which will meet these requirements. Will they so demand? Only if we do our part. Today we are sending hundreds of young people from our secondary schools who are talented, possibly more talented in music than anything else. They go with only a vague idea of what they are to do in preparation for life's great adventure, and because they find little or no encouragement to continue with the thing they love most, they drift away from it, lose their interest, dissipate their talents, and lose the one thing which might have held them steady and poised through life. Jazz with all its unwholesome, wanton influences takes the place of the sincerity and sweetness of the classics, and another talent, possibly a great one, is lost to the world.

Granting that a more open door for music by the colleges would provide further incentive to talented students to take more music study in high school, we would still fail to account for that large majority of boys and girls who do not go to college and would not have prepared for college except that the high school course prescribed it. It is among that great host of students, coming from the average American home, that we find those who are most interested in and most eager to study those subjects which will provide them with the culture and refining influences they do not have in their homes or their social lives. Here we find much real talent; talent that is worthy of encouragement; talent which may never be turned to professional application, but which may serve in an even bigger way in the intimate home life of future years. You and I think back with great satisfaction upon those boys and girls who never had the advantages of a college education and who had few opportunities of any kind beyond the high school, but who in their high school days were among those upon whom we could always depend to give the best of their splendid talents.

Yes, it would be an advantage to us if the colleges would offer greater inducements, both in entrance credits and in practical courses, but it would not cure all of our ills. "Where there is a will there is a way," we are prone to say; and "If we want a thing badly enough, we shall have it" is another splendid motto, and nowhere is it more true than in the average American high school. Our boys and girls are bundles of emotions, ready to respond at the slightest excuse, and if we do not eventually find it possible to interest a larger proportion in some type of music during their high school years, the helps that college entrance credits might give would be slight. I predict that when we shall offer such courses in music as will interest high school students, there will be knocking at the doors of higher educational institutions such large numbers of students demanding recognition for adequate musical training, that their request will not be denied.

All of our ills are not centered in the elementary schools; in fact it seems to me that our greatest weaknesses may be found in the schools below. We are all experimenting and calling loudly for help in the junior high schools, where real problems may be found. But, great as these problems may be, would we not solve them if we would give more time and thought to remedies for even worse conditions further down in the elementary schools? A good builder does not attempt to put the roof on a building before he lays the

cellar foundations. The English department does not attempt to teach Shakespeare before the student can read and write the language and has a background of other literature. Similarly, we may not hope to interest the junior high school boy and girl in the music he is supposed to sing at this stage of his educational progress, unless he has brought along with him a considerable background of elementary music that carries with it some considerable power. And right here in the junior high school is where we begin to fall down in our progress in choral music; for if there is one place in the entire school system where singing in choruses appeals to the boy or girl, it is in this intermediate school. Coming to the seventh grade they should bring such ability and experience as will make it possible to spend most of the time in singing with large and small groups in chorus. But without that power they at once lose interest, hate the music lesson worse than poison, and will go to almost any length to get out of it. The result is that the music period degenerates into a contest between teacher and pupil, each trying to force the other to see his point of view, the pupil usually winning. Given the proper working knowledge of music fundamentals and our little human animals of this age will turn loose their entire battery of emotions on the job, and the Junior High School Choruses will be the very foundation of all music work.

This brings me to another phase of our work that I would touch upon. I have mentioned the great lack and need of good chorus singing in the junior high schools, which means that the senior high school choral work will be even poorer, or, at least, limited to a comparatively small number. If chorus singing is required in the 10th, 11th and 12th grades, little improvement will be made over the junior high school; and if it is made elective, the numbers will be comparatively so few that it will not be representative. Many large high schools have met this condition and failed to solve it, with the result that chorus singing has suffered probably more than any other phase of our school music work. Every high school in the country should have at least fifty per cent of its students enrolled in some form of music study, and at least seventy-five per cent of this number should be found in the choral classes. I have no fault to find with the tremendous progress in instrumental music during the past few years, for I am in full accord with it and believe that it has had greater influence upon the progress of music in the schools than any other activity, possibly more than all others combined. Nor would I for a moment ask that Music Appreciation in the schools be curtailed in the least, for when rightly pursued the teaching of children from their earliest school years, how to listen intelligently to music, carries with it an element of culture, refinement and ethical values, as well as the ability to enjoy music more fully. But after all, as I have pointed out, and as others have before me, the greatest and most valuable appreciation comes through participation, and every lesson, whether it be singing songs, reading notes, studying theory, or playing a fiddle or drum, should become a lesson in appreciation. None of these may be well done without containing some element of real appreciation of the highest forms of musical expression.

Throughout the United States there seems to be a growing interest in choral music. This has undoubtedly been stimulated by the many contests

and festivals in the public schools. State teachers colleges and universities throughout the middle west have for a number of years sponsored these contests. This has developed the smaller chorus, the glee club idea in a rather large way, and most high schools, whether they have music courses or not, do have one or more glee clubs. This has all been good, but in many cases the college promoting the contest has missed its great opportunity in confining the proceedings entirely to the contest idea, and has not developed the festival by bringing those separate glee clubs together in one great chorus. This would bring a greater stimulus and inspiration than the contest, and a never to be forgotten experience. In a few places the competition festival idea has been worked out, and here the contest is used as an excuse for bringing the groups together, the real objective being the big massed groups of singers and instrumentalists. Both plans are helping, but the latter appeals as being the most helpful to choral music.

Another evidence of a revival of interest in chorus singing is found in the outstanding activities of the men's singing organizations throughout the country. Inspired first, we believe, by the better singing college glee clubs, individually, in contest, and then in the big meets in large centers, other singing organizations have sprung up, and today there are hundreds of men singing in male choruses who a few years ago could not be induced to take part in the singing of a great oratorio. The Glee Club Association of America has done much to inspire others to action, and the singing of that great chorus of twelve hundred men on one occasion, and over two thousand on another, even over the radio or from the talking machine, was most inspiring.

We of the public schools are largely at fault for this condition in which we find choral music in the United States. We have in many cases failed to keep up the interest in chorus singing in the high school, at least in a big way, and we have failed to keep it alive and active in our own community with adult singers. That good chorus work is possible in the junior and senior high schools has been shown so many times that it seems unnecessary to speak of it at all, but there are so many, many more schools in which it does not exist at all that I feel we cannot overemphasize the fact. During this week you will hear much fine chorus singing, ranging from the junior high school chorus to the fine Bach Choir some of us heard yesterday. The school groups will interest us greatly, and if we take away from this meeting even the one inspiration and incentive to go back to our own field of labor determined to develop the chorus work in our schools to as high a standard as possible, our expenditure of time and money will not have been in vain.

These are such wonderful days in which to be living! Days full of the romance of progress; days of great and marvelous accomplishments in all phases of human endeavor; days when men are doing things which were scoffed at only yesterday as seemingly impossibilities. One man, alone, sails through the air above the broad Atlantic, a feat undreamed of a few short years ago. Others try and fail, but eventually others will accomplish even greater feats of flying. Reports from Wall Street sound like fairy tales, so big are the gambling operations; a hundred thousand people sit out in the night to see two men maul each other for a two million dollar purse;

another dreamer of big things sends a hundred men or more running across the continent, from Pacific to Atlantic; engineers are conceiving enormous projects above and below the ground, and even on and under the waters; and even in education we are beginning to feel that something big and startling is soon to happen. Big things, big achievements, big undertakings are in the air, and we call it progress.

And where is music? Men are attempting to put into music something of this tremendous spirit of action that is so evident in other things. The results may not be to our liking and we may wonder what it is all about; but changes are coming to pass and we must go with the tide or be swamped by the current. When we consider the more recent progress made in recording instruments and the human voice with such marvelous fidelity, we realize that there is also romance in the music game. Today we may sit in our home town theatre, far removed from the big musical centers, and see upon the silver screen some of our favorite artists and listen to their music which has been so faithfully recorded and "canned" back east, ready to be opened at a moment's notice in any part of the world. The radio, considered by some the most marvelous invention of all time, promises to supplant all other methods of communication. And what a boon it is for those of us who live in the far corners of the country, isolated from the great cities and musical opportunities. I sit in my Oklahoma home and hear the voice of Walter Damrosch speaking in New York as clearly as if he were in the same room, and his orchestra sounds as though it were in the next room. True, we may listen to music over the radio that we might be ashamed to keep company with in the open, but there is a constantly increasing amount of good music on the air if we know where to look for it or will hunt around a bit. Not only is jazz now well presented, but with comparatively inexpensive sets we may hear good music well played and sung, and through the big "hook-ups" the finest musical organizations in the world may be heard presenting the best that musical literature affords. We are all familiar with at least some of Dr. Damrosh's radio work, and we are to hear from him today more concerning his ideas for radio music in the schools.

Yes, these are indeed wonderful days in which to be living, and it is a real privilege to have even a small part in the world's present development. Big and important things are happening on every side to intrigue our interest and to provide such helps as may make our work more comprehensive and useful. To use these helps wisely will require discriminating care. The tendency may be to allow the helps to do all of our work, expecting that through a sort of absorption and saturation we may yet find the short-cut to a musical education. But that cannot be, and there will always be the need for real teachers, even greater need than ever before if we are to make the most of our increased advantages.

Again I plead for a reversion to first things; not back to the old-fashioned, worn-out manner of doing things, but using the most modern and up-to-date ideas and equipment to build our foundations. This is a wonderful group assembled here today, and more will come tomorrow, but we need thousands more of men and women throughout the United States who are

honestly desirous of bringing to the youth of America that great inspiration and help which may come only through contact with good things and good people. You and I have a tremendous responsibility to the community in which we live, a responsibility which is becoming greater and greater each day. Little has been demanded of us by our community in the past, except that we fulfill our obligations to the schools; but if we would have our work function properly, not only in the school room, but throughout the community, then we must assume a responsibility which thus far may not have been demanded. We are the makers of our own destiny. Are we the captains of our souls?

MUSIC IN THE SCHOOLS*

DR. P. P. CLAXTON, *Superintendent of Schools, Tulsa, Oklahoma.*

I am asked to talk to you this morning, or rather I chose the subject, "Music in the Public Schools, and How to Get It." I think I need not attempt to tell you of the importance of music in the public schools. I did say some years ago that music has great cultural value. I think all the world had known that for at least fifty thousand years. I said also that music, besides having cultural value for children in the schools and for people generally, has great practical value; and that next after reading, writing and arithmetic, enough of it to help us get by intelligently and protect ourselves, music is the most practical thing. I have never known whether that was quite true or not; but it appealed to a great many people who had to do with the promotion of music over the world, and got it translated into a good many languages and came back from South America, from China and elsewhere. I *believe* it is true.

We are beginning now, or about to begin I think I had better say, in America the most thrilling thing that has ever happened in the history of the world, the greatest enterprise, one that is just now beginning to enlighten unconsciously the interests of all the people coöperatively to a degree that nothing else has—and that is the freeing, the training, the guiding, the inspiring of all the powers of all men. Nothing like it has ever happened before. It has been part of the philosophy of all people, even of the greatest, of Plato himself, that the great masses of people must be subservient, must be slaves to an extent, must be content with freeing a few, and liberal education has meant the freeing of the few rather than the freeing of all the powers of all the people.

A hundred years or more ago we began in this country the thing that has led to it, the government of the people, by the people; the thing that we call democracy. I want to call to your attention the fact that democracy is not an end in itself; neither was our establishment of the kind of government we have; and our Declaration of Independence from the mother country was not for the purpose alone of giving us the power to govern ourselves, to elect our legislatures and thereby make our own laws and select our executives and those who occupy judicial positions. It was not that; neither was it that

* Dr. Claxton spoke without manuscript, the following being the stenotypist's transcript.

we might be free from taxation, because we ran into the most violent storm of taxation that the world has ever known. It was not that. Primarily, the thing for which our forefathers pledged their lives, their fortunes and their sacred honor, was the declaration that all men are created equal with certain inalienable rights, among which are life, liberty, and the pursuit of happiness; and Mr. Jefferson was a little drowsy or he would have written in the thing for which he gave his life, equality of opportunity. That is what democracy is for. Material wealth and the ordinary state are not ends within themselves. They are only the means to that higher individual development, the freeing of man; and I think Mr. Jefferson understood with Pestalozzi that there can be no freedom without the education of man, and no freedom except to the extent of the education of men.

It is to me a very thrilling thing; and it is more thrilling to see it become first a part of the subconscious and then gradually the conscious life of the great bodies of people throughout these United States; and gradually, as democracy is spreading to all of the world this idea carries along with it. That is the reason for what some people do not yet fully understand, probably none of us fully understand, the great increase in the attendance in our schools and the consequent great increase in taxation.

I do not want to bother a musical people with statistics and with figures; I believe they are unable to count beyond eight. (Laughter) But within the last twenty-five years, a thing that never took place before is beginning to take place—education from bottom to top for all of the people. And within these twenty-five, or twenty-eight years now to be exact, the number of boys and girls in the United States in high schools has increased approximately eight fold, something more than four millions in 1928. The same is taking place now for the colleges and universities, coming a little later naturally; and against the 200,000 of twenty-eight years ago, we have now more than a million; and people who twenty-five or twenty-eight years ago were complaining of the burden of education, that it was bankrupting the state, that we never could afford to pay the great costs of education, are now with far less complaint and objection giving approximately ten times as much for public education, for higher education and other means, as they gave then.

As late as 1910 we were expending in this country about $375,000,000 for public education, elementary and secondary; we are spending this year approximately two and one-quarter billions of dollars. Then we were spending $37,000,000 for higher education in colleges and universities supported in every way, and today between $350,000,000 and $400,000,000. Now that means something. Of course it means that we are in better economic condition; but people, simply because they become able to do a thing, do not do it unless there is some desire and purpose for it. I do not mean to say that all people understand fully, but I do say that it has come to be a part of the consciousness of the American people that every child has a right, and not only that but an obligation; and wherever there are rights on the part of those who cannot maintain the rights themselves, there are obligations on the part of those who can—which means for us to give to every child the fulfillment of that right to the fullest possible development of all his powers.

For the first time in the history of the world we are beginning to be conscious of the fact that it is our right, our privilege shall I say, certainly an obligation going with it as well, to live fully all of the powers developed. That is the reason, I think, why we have the large increase in schools. That is the reason for this great variety of subjects taught in schools that cannot be understood by those whose hour struck twenty-eight years ago, and who since that time have not grown.

Of course, older people as a rule become fixed in some particular thing and do not get new ideas very easily. You will remember Dr. William James said that no one ever gets a new idea after he is twenty-four years old. Some people don't, but others do. I think it was Gladstone who said a better thing, that people are young so long as they have new ideas; and they have new ideas so long as they stay young, so long as they are able to keep the windows of their souls open and their eyes to the future and do not turn around, walk backwards, and break their heads against the objects in front.

Some people don't understand, but if all the possibilities of all the people, which are as varied as anything else in nature, are to be fully developed, then there is need and demand in the schools for this great variety of education—need and demand and necessity on the side of those who have to do with schools, who have the vision, the power to get the right perspective, the clearness of vision to get the perspective and the power to bring it about, that there shall be some proper coördination and that there shall be unity in this great complexity as there was unity in the simpler groups we had before.

It is for that reason there have come into the school such subjects (as manual training for boys, home economics for girls, art in the schools) as we did not have before. I can remember when those who went to the summer schools to teach teachers how to teach drawing in the schools carried with them quadrillé ruled sheets of paper which they put up on the blackboard behind them and said to the teachers, "Now put your pencil up at this third crossing here and draw two crossings down, and then over to the left," and so on. And there was a set of books that we irreverently called the cross-eyed books, that were built on that plan; and that was about as much art as we had. It was rather difficult to get boards of education to put an impracticable subject such as that into the schools. I remember in 1887 when I gained some kind of reputation, not only in a state but throughout a whole section of the country, by asking the board of education to put in teachers of music and teachers of art in a public school system that had not money enough to do even what was called the essentials. (Applause) You will pardon me for reminding you of this. It has nothing to do with the subject except about this one thing of which I am talking, that arithmetic is one of the most modern fads in the world—you probably knew that!

In the John Sturm School at Strassburg which had set the pace of the day in European countries, because of the lack of schools in England and before the early schools of this country, arithmetic was never taught through the fourteen years of the course of study; it was looked down on by the people who were of good standing as being a tradesman's art. When Harvard University was seventy-five years old arithmetic was not required either

for admission or graduation. It is a comparatively new subject; and as late as 1842 in the great state of Ohio, women teachers were not examined on arithmetic (laughter)—it was thought they could not understand it.

These things were new when our fathers, and some of those who are still on this stage, were young; they thought they had been there for ever and were sacred and inspired by the Almighty. It isn't true, however. These subjects have come in because boys and girls in the public schools are to be prepared for life, for making a living, for the duties and responsibilities of citizenship, and for that higher and better thing for which all these exist, the sweetness and light that we call culture, development of the great soul of the individual which will merge itself into the soul of the people.

Now the question is, why music among these? Why do you want music in the public schools? The answer is to be found as the answer for all of these other subjects. Music has value, you admit, for the culture of the child; and I am not going to dwell much on that. Just let me say that if we send the whole child to school, the whole child should come back benefitted; and simply the ability to read and write, the ability to know the relations of numbers one to another and be able to manipulate them as in arithmetic, or the ability to know some geography and history, to know higher mathematics even, is not the whole of any individual. We are not only intellect, we are also emotion. We are also aspiration; we are also that great body that is hardly touched by these other things; and it is true that the great purposes and ends, or at least the guidance of these intellectual things, do not come out of themselves, but come from some deeper thing.

I have liked to say, because I have found it true for myself, that music stirs the soul deeper than articulate thought can ever go and may bring to the surface unsung depths of the soul and make possible new departures in life on which the intellect itself will play. (Applause)

Now, then, for the other—music in the home. I suppose that since men and women began to take care of their children and the process of the prolongation of infancy began, which makes possible all civilization, there was some kind of music in the home. The mother imitated the song of the birds, or the hoot of the owl, or the sighing of the winds, or the lisping of the waves on the sea, or the falling of the water, to soothe her child and put it to sleep; and certainly since there has been love in the world that rose at all above mere animal passion, there has been some kind of music to accomplish this fact. Music is fundamentally a great religious thing and I believe that you will find music among all peoples, except those whose religion is merely of fear. As soon as life came to be a thing of hope, a thing of love, of forward looking, somehow or other music came as a part of it. I think of music still chiefly as being a religious thing. Before the altar the priests danced backwards and forwards, and probably in those early days the people taking part with them danced to and from the altar and chanted their prayers in musical form; and today the highest and best music for me is that which has a religious basis and a religious purpose.

I am going to ask you, whether you believe that or not, just how well the churches of Chicago or any other place would get along without some music.

Suppose the preacher came in and in order to get us into the proper frame of mind asked us to demonstrate upon an abstract in geometry or do a difficult problem in higher algebra; just how effective that would be to put us in the frame of mind for worship? Even if you directed his attention to nature, however deep or valuable that might be, you probably wouldn't get quite the same result. Our churches all depend on music as a part of their worship.

We always depend on music in social or civic entertainment wherever groups of people come together. Children in Germany going from school on school journeys out across the mountains and through the beech forest, across the field, sing the songs. I have marched with them. I remember on one occasion we came to the remains of the old castle in which Hildebrand surrendered to Charlemagne, a magnificent hall in its time. The roofings were off and the walls down and only the broken stones and the dilapidated condition remained. And as we stood there in it the children sang a song about the big, deserted banquet halls.

The same is true in our civic life. I believe Rotarians sing; Civitans try to sing at their meetings. On all occasions I have heard great conventions open not only with prayer but with song, and I thought maybe the song came as nearly being answered as the prayer.

I knew a man down in North Carolina who was the director of great tobacco interests and who brought his people together in the morning and had song for them, because he said they would do more work as the result. They also sang at their work and I have learned that people who sing at their work accomplish a great deal more than those who do not.

We use it in peace or war; whether the war be righteous or not, no one goes to war without music. You will remember that only a few years ago we thought we were going on a great crusade for the purpose of ending war that the world might be a more fit place in which to live, that it might be made safe for democracy and that government of the people, by the people, for the people's interest might be extended to the ends of the earth. In every camp in all the cantonments we had those who could lead the men in singing. Didn't you do work like that? It was done everywhere and we did it because we recognized its value.

Sidney Lanier, the great southern poet, the most musical of them all, has said, "Music is love in search of a world." "Music is love in search of a world," that is in search of expression. It is not only that; it is hope, it is joy, it is triumph in search of expression; it is sorrow in search of such expression as would bring comfort, it is daring and courage in the face of death itself.

I have just recently finished reading William Morris' *Sigurd the Volsung.* If you haven't read it, read it. You will remember the song of Gunnar in Atli's Hall. All the fairest fellows have fallen about him and there is only death in front of him; and you will remember how he took his lyre and wove his hand among the gold and silver cords and sang the song of creation, how the great myths of the early days had lived, and comforted himself by the fact that "I, I, I, I am of these"; and he heard the voice of Odin calling to the Walhalla and the joys of the future and the life there.

It comforts us in death and even those of us whose friends are gone are comforted by it. That is music, a soul in search of a world to express all of its deepest and highest and best emotions.

Now, it is for these reasons, because of its value in life, that it should be in the public school which is the agency of our great democracy for educating, training and fitting children for manhood and womanhood, in the meantime letting them live as children of course, and for all the duties and responsibilities of life.

If music is to go into the public schools, they must first give time for it. Nothing can be done without adequate time; and I do not believe that we shall ever have music properly taught if it must wait for its opportunity, if it is to go in if there is nothing else to do, or if it is a rainy day and the children can't go on the ground we will use recess for it, or something of that kind. It must be recognized as an important, worthy part of the course of study in the school.

Then it must be ordered. There is development in this as in every other thing. First steps must be taken before the second steps can be taken; we teachers have unfortunately the faculty of forgetting that we must start from where we are and that it does not do a child any good to be dragging it along with its feet dangling in the air, that it must itself do the things that are to give it power to enable it to do other things. Music cannot be accumulated any more than anything else; music itself is to be taught and not merely things about music. It is one of the diseases of the American school system, probably of all school systems, that we teach children about things rather than the things themselves; and this is peculiarly true of the arts such as music, drawing and other things of that kind. Also, with regard to languages; in America we have the very bad habit of teaching children about Latin and French and Spanish. I have been told by good, patriotic Americans who have lived abroad that people in other countries laugh at the American method of teaching language which does not give the power either to understand, speak or write. But we know all *about* the thing! The subject must be taught itself, and after you have some knowledge of it as an art, some skill in its use, then you may come to understand underlying principles and become a critic and even a director of your own energies. That is true of all the arts.

We have taught in our schools mostly the sciences, arithmetic and things of that kind, and have not yet learned how arts are taught. All arts must be taught as they are learned. First you learn the art itself, largely by imitation, doing it as others do, having your soul filled with beautiful pictures and with the beauty of nature about you, and then trying to express it and have somebody help you in the expression. We learn to swim not by lectures about swimming but by swimming. We learn to dance not by the theory of dancing but by dancing; the theory follows; and that is true in the beginnings of all art. A course of study must be based on those fundamental principles by which all arts are to be taught and learned.

Last of all, if we are to have music taught in the schools we must have teachers. Gurney said once, "The most miserable thing in all the world is a

teacher attempting to teach that which he does not know"; and some of you men will remember when you were young teachers teaching the things you did not fully know and a visitor came in how your knees smote together and the saliva ceased to flow and your tongue stuck to the roof of your mouth, and you asked the visitor if he wouldn't talk to the children a little while. (Laughter) Then if he didn't talk and he said, "You just go on," you said, "Let's stand and sing 'America'." It isn't quite so bad when the teacher is a woman; somehow she can get by with it. (Laughter) In other words I mean this: Music will never be taught effectively in the public schools or anywhere else by having teachers who have been prepared for all other kinds of things, also teaching music; and that has been true and is largely true today. It has been true and is still largely true that teachers in preparation for teaching in the primary grades, first, second, third, fourth and up to the junior high school, are taught how to teach arithmetic, taught some geography and history, taught reading and how to teach reading, but they have just had probably a few lessons in music; and then they come into the school and the course of study is made, and for the sake of form ten or fifteen minutes is given to music either at the opening exercise or at some other time. The teacher cannot sing. She knows a little about music maybe, but she can't sing; she can't lead the children in their work, and you know the results she gets. In other words, if we are to have music taught, we must have teachers trained for it who know music, who know it fundamentally.

It is true of all subjects that the lower the class you teach, the more nearly the beginning, the greater the need for comprehensive and thorough knowledge of the subject. (Applause) Boys in college may escape injury from an ignorant college professor because they can use the libraries and the courses of study which the college professors themselves use; but children in the grades cannot. It is the saddest thing in all our school life.

I spend most of my time in the schools and largely in the primary grades; I have sat in the second grade day after day, from room to room, and have seen the teachers go up against the limits of their knowledge on the subject they are teaching with a dull thud. If they had full knowledge of what they were teaching, they might have at least lifted the curtain and given the children a glimpse of the view there that would have inspired them to work themselves and to become familiar with that of which they had the glimpse. That makes the proper coördination.

There is just one way so far as I know by which this can be brought about. There are two or three things involved. First, we need schools to teach music, teach it fundamentally, that will not go on the supposition that teachers of little children do not need to know much, that teachers of larger boys and girls need more. In Tulsa where Mr. Bowen teaches music, we get if we can the best supervisors from other cities in Oklahoma and western cities and put them teaching in the junior grades in high schools. After they have gotten over the supervisor habit and get back to teaching again, they do it better because of the fullness of knowledge of the subject.

Then the schools must be so organized that they have adequate time for music. Now what are the means by which this can be done without pro-

hibitive cost to the people? Teachers and superintendents come to my office and tell me they would like to have music but that it costs so much. In Tulsa it doesn't cost any more to have music and physical training and five times as much science taught as schools ordinarily do than it would if we didn't have them, because we have so organized our schools that teachers who can teach the subject are responsible for that. The room teachers in the grades teach arithmetic, reading and language, spelling and writing, or the part that goes with it; they do not need any large amount of specific equipment. Then there are special teachers in rooms equipped for the sciences, geography, art and hand work, literature and history, and for music; and we can afford sooner or later to equip one room at least in every school for music as we do for physical training and other things of that kind.

In the junior high schools and high schools, I believe it ought to be required, as it is with us through the junior high school, and urge for it as greatly as possible in the senior high school, to have teachers who are prepared to do the work.

We are finding that the people respond to it. They may not believe in it, but music will convert the community to the value of itself more quickly than anything else that you can put in the schools, provided you teach it effectively.

MUSIC AND THE RADIO*

DR. WALTER DAMROSCH, *New York City.*

Needless to say, it is an honor to appear before such a body, but more than that it is a joy to appear before you to exchange greetings with you and to talk to you a little bit more intimately than I could with any other body of people in our country about the one art that we love better and rate higher than we do any other, the art of music.

It is my desire to give thanks to a great invention that has been perfected recently to enter even more closely into relations with you who come from all parts of our country, and through what I may be able to give to help you in your great work.

A few years ago I began to feel that I had arrived at a time of life where I could do no more than repeat what I had done so many years, conduct a fine orchestra that I had built up during forty years of work, conduct it as well as I could, interpret the great masters before such audiences as I got generously in my own city of New York and in such other cities as I used to visit in our tours over the country. I have toured a great deal, but as I look at you your faces are so young that I doubt whether any of you were alive or old enough to have heard my performance of Wagner's operas in Chicago at the old Auditorium.

Those were in a measure the beginnings of serious music in this great city; but of course Chicago like all our large cities has developed marvelously and has become today one of the great world centers. This largely is owing to the wonderful foundation that was built here by Theodore Thomas and

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the great building that was reared on these foundations, a building which was embellished and developed by my dear friend, Frederick Stock of the Chicago Orchestra; for it is around these great symphonic orchestras, sustained by the good will and generosity of its citizens, that a great part of our musical culture has developed.

As I said before, I had been doing that for forty years and I began to grow a little bit sad. Here I was, not young but not old, still physically fit and mentally as fit as I ever was (that may not be saying much) but still with the old enthusiasm for my art. I had seen the growth of love in this country, had tried to help it a little bit myself for Wagner, Brahms, Debussy, and for modern composers of the French school, an afterglow of the romantic period. I began to strain my eyes watching for the next great composer to come so that I, too, could help push him along as I had helped in the past with the work of the older masters; but, alas, I could not see much. There seemed to be a general chaos that had entered art, music, painting, and sculpture, a feeling among the young creative artists as if they had grown tired of what had been done, and as if not an evolution but a revolution was the only solution.

So I began to see and to hear some of the product of this feeling. These young revolutionists said, "We have done with emotion in the arts, with feeling, with expressing human desires and aspirations artistically. All that has been done, until there is nothing more to be said, by Beethoven, Wagner, Schumann, and Schubert. We must make a music which is absolutely impersonal. We have done with music that has been reared on the foundation of the diatonic scale. Something new must be created." So they did away with the diatonic scale; they did away with the interrelation of certain keys; they did away with those exquisite modulations which made the entrance from one key to another one of the most exquisite exhibitions of the artistry of the older composers; and the result seemed to me as if it were a ship floundering on a storm-tossed ocean without compass or rudder.

So I thought, "Well, it must be I am growing old. I cannot accustom myself to these new dissonances. O, would the ear accustom itself to it!" But, as I said once, the human ear is like the back of a donkey which, if you whip it often enough, becomes insensitive to pain. (Laughter)

Suddenly, two years ago, I was invited to conduct a concert with my orchestra over the radio. I had not paid much attention to the radio. That it could become a vehicle for art had never really penetrated my mind, but it interested me and I said, "Yes, I will give an hour over the radio." It was just before I was sailing for Europe.

A few minutes before the concert one of the gentlemen in charge of the concert for the evening said, "Doctor, won't you give a few of your explanatory remarks before each number such as you have given for so many years at your young people's and children's concerts?" That interested me. You know, we all love to talk. (Laughter)

This concert took place and I made my usual little explanatory remarks, the aim of which is not specifically to educate, to fill the listeners with facts about music, but simply to endeavor to put them into a mood which will en-

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This concert took place and I made my usual little explanatory remarks, the aim of which is not specifically to educate, to fill the listeners with facts about music, but simply to endeavor to put them into a mood which will en-

able them to enjoy the music that they hear, to try to give them a little idea of what emotion was within the composer's mind and heart when he wrote this particular number. The people were very kind about it, and before I sailed I began to receive letters. Gradually, before I sailed, there was quite a pile of them. But I sailed, and when I got to Paris I found a cable awaiting me there from my daughter saying she had closed a tentative agreement to give twenty-odd such concerts with the orchestra during the following winter. That is how I got into the radio, and the more I got into it the more, for me, the wonder grew; the more it opened my eyes as to the possibilities, the more magical, the more immense this thing appeared before me.

I started the young people's concerts as far back as 1891 (I told you I was older than any of you!). Then I was interrupted because of traveling so much with my Opera Company, so my brother took it over, Dr. Frank Damrosch. He carried it on for a number of years. I took it over again when he became immersed in other affairs, and have continued it up to the present day, in concerts at Aeolian Hall where I could reach the children with their mothers, fathers and teachers. I have today grandfathers and grandmothers sitting at these concerts who heard them when they were very young, some in 1891; and they wouldn't give up their seats to the youngsters —they have the habit of listening.

You and I live in what we call a musical world. We associate by natural preference with people who feel music, understand it, and love to talk about it; so we often labor under the illusion that the world is musical. As yet, it is not. The city of New York has, let us say, six million inhabitants. I should say that one per cent of that six million, about sixty thousand, are interested in our kind of music, that is in symphonic music and the higher class of operatic music. Chicago has perhaps three million people. I should not say that Chicago has a musical public, trained for the more aesthetic side, of more than thirty thousand or at the utmost thirty-five thousand; and so it is in all the great cities. As far as the rural population is concerned, I doubt whether its musical part comes up to the Volstead one-half of one per cent. (Laughter)

I have found very quickly that my radio concerts reach millions of people all over the United States, east of the Rockies of course, to whom the names of Mozart, Beethoven, Schubert, Schumann, and Wagner meant absolutely nothing at all until they heard these concerts. I can freely talk of this because I deserve no credit in it. I am the same man that I was before the radio was invented. We owe thanks to this incredible invention of the radio (and none of us can measure the magnitude nor the importance which it has assumed culturally) through which I now reach ten million people every Saturday night. I receive letters, the most extraordinary letters that have ever been received by a human being in this or any other country. They number in the thousands. Last winter my secretaries recorded nearly thirty thousand letters; this winter there will be a great many more. Naturally, I cannot read them all personally, but my secretary selects those that have a particular bearing, that are interesting, and I get glimpses of the lives of our people, of the people living in the great cities, of the people living on the

ranches, on the farms, and in the hospitals; I get glimpses of their needs, of their spiritual desires, and of their gratitude for what the radio can bring to them now. So instead of feeling, so to speak, that my life work is done, I have begun to put on my pioneer boots and am enthusiastically engaged in a new work altogether, one with wider possibilities, with the feeling that I, too, can still be of some little use in the upbuilding of the country we all love.

You would be amazed to know what music does through the radio to the people in the lonely districts, the people frozen in in the winter. I receive letters from prospectors, from fur traders, who have to wait until the spring thaws out their homes so they may again emerge. A letter from a shepherd was published in the papers last year, but some of you may not have seen it. He wrote to me from somewhere near Saskatchewan, up in the frozen northwest. He wrote in January: "Dear Mr. Damrosch: I am a sheepherder. I have been out all day, with a thermometer (I forget how many degrees) below zero, with my dog herding my sheep. I have just now had my supper in my shack and I am seated with my dog in front of a warm fire with the radio beside me, listening to you talk and play 'Siegfried.' It is fine." (Laughter)

I receive thousands of such letters. This letter interested me so much I read it one Saturday night to my radio audience and immediately received letters from hundreds of other people saying, "We, too, are lonely."

One man said, "I have heard your letter about the sheepherder. He is not the only one. I, too, am lonely. My God! How lonely! I came from a small country town and I am now living in a hall bedroom in Brooklyn." (Laughter)

As soon as the radio grabbed me body and soul like this, I began to think, why would it not be possible for me to help all these teachers of music all over the country to develop a love, and therefore an understanding, for music by way of the radio. With these concerts I have given in New York for children and young people, I can only reach a few thousand, and the same is true with the children's concerts given by my friend Stock, in Chicago, and those given in other towns which have orchestras. Why would it not be possible to give a regular series of morning concerts with my orchestra and such explanatory thoughts as I have given, very briefly but I hope to the point, and have my concerts connected by radio and relayed throughout the country, through tens of thousands of schools, high schools and colleges? Naturally, that is a scheme which demands a great deal of preparation, a great deal of money, and above all, the coöperation of the schools all over the country. I did not intend that these concerts should supplant in any way the other phases of musical education. On the contrary, the intent and purpose is to supplement the local teaching and to help the teacher.

I began talking this matter over first of all with some of your educational bodies. I spoke of it in St. Louis last year at the convention of Secondary School Principals, and the idea was received everywhere with an extraordinary good will, sympathy and enthusiasm. Then I mentioned the subject to the great Radio Corporation for whom I have been giving these

concerts this winter. We say corporations have no souls. That may be true, but the men who lead these corporations are very human; they have hearts and minds and intellect, and many of them have children. Therefore anything like this which tends to develop the children of our country appeals to them. I immediately found an extraordinary sympathy and desire to help this scheme along. It is not an easy job. It is, as I said before, something that demands coöperation and a great deal of money to carry it through successfully; but the Radio Corporation said, "Why not give a few experimental and see what will develop." I did so. I gave one evening concert primarily for the educators, the music teachers and supervisors all over the country, and the response was electrical.

I then gave two morning concerts, one intended for smaller children and one for high schools and colleges. I have so far received over ten thousand letters and responses from thousands of schools which, with that curious quick adaptability which is characteristic of the American people, tuned in, disarranged their schedules, and had their children march to the assembly room to listen to the concerts. Whereupon, the Radio Corporation said, "This experiment has been proven and we will sponsor such a course to be given next winter." (Applause)

It is my intention to divide this into two series, one of twelve concerts to be given alternately on Friday mornings, at eleven o'clock Eastern time, ten o'clock Chicago time, and nine o'clock Mountain time, intended for children in the grammar schools and primary schools, say children from eight to fourteen years of age. The details must be left absolutely to the discretion of the local teachers as to how young the children may be to listen to such music. I am inclined to think that six years is too young to have those poor youngsters sit and squirm on their seats. It will take some time before they can get real fun out of it. Of course there are exceptions. As I said before, that has to be left to your discretion. Eight years, as a rule, is not too young.

My desire is to give a concert for an hour, but to break that hour (thanks to some excellent suggestions that I have received from some by mail; and, by the way, I am only too happy to receive practical suggestions regarding concerts) with a little intermission so the children may laugh and talk and be relieved from the tension. So I intend to make an intermission of ten minutes during which time the orchestra shall play a march, quick-step or polka to which the children can do setting-up exercises or enjoy themselves in any way the teacher may see fit. Do you think that is a good idea? (Applause)

The music shall be good music, but it will be simple music and my explanations will be simple. The effort shall be to let these children see that the feelings expressed in the music are their feelings, for all children know what joy is. They have experienced it. They know what sorrow is. They have experienced it. They know what ambition is; pride, glory, the search for God, religion; all human feelings have their germination in the child. It expresses itself in a different way, but certain of the music classics can be loved and understood by them if you show them how.

The second series will be intended for high schools and colleges where some of the music will be identical to that given to the younger children, but my explanations will be a little more demanding and a little more graded according to the intellectual stage of young people at that age.

The instruments of the orchestra will be taken up by me at some of these concerts, the different woodwind instruments and the brasses, because I find that children taken an intense interest in those things. Above all, ladies and gentlemen, it is my desire through these concerts to help you foster self-expression in music in the children, because if all this effort is to mean nothing more than a grownup public who will sit in their chairs with their arms folded and hear a first class orchestra play for them, or a first class violinist, pianist, or singer, and they themselves not able to do a thing in music, then our whole effort of building up a musical foundation for this country is wasted. (Applause) Children should all be taught how to sing, and I hope that such concerts as I expect to give next winter will help immeasurably to build up school orchestras all over the country. That will mean eventually town bands which every town ought to have; and by that I don't mean town bands that simply scratch out a jazz tune or a dance tune, but town bands such as some of these excellent bands of France, Germany, and Austria which will bite their teeth into a classical composition, an overture, or a movement from a symphony. These town bands will lead inevitably to the real founding of a symphony orchestra in every city of at least one hundred thousand inhabitants in our country. We have already proved that. When I began conducting there were three orchestras in the United States; today there are seventeen endowed symphony orchestras. That is fine, but it is only a drop in the bucket. The small town, the rural district, the little red schoolhouse, the needs of the common people are what we have to consider in order that they culturally may enjoy that which is the heritage and right of every American, every human being.

FIRST EDUCATIONAL SYMPOSIUM

THE SCHOOL ADMINISTRATOR AND THE MUSIC PROGRAM

Chairman, WILL EARHART, *Director of Music, Pittsburgh, Pa.*

ADMINISTRATIVE DIRECTION AS SEEN BY THE MUSIC INSTRUCTION STAFF

OSCAR J. DEMMLER, *Fifth Avenue High School, Pittsburgh, Pa.*

I must confess that when I first thought about my subject I took a somewhat critical attitude. It seems to be a human weakness for people under administrative direction to be inwardly recalcitrant although outwardly obedient. In political life, the administration no matter how efficient is constantly under fire; in the army, general headquarters never issues an order for which it is not condemned; and in our school system, we, the class room teachers, often imagine that we are being discriminated against. The more I thought of my subject, the more I saw that my attitude was wrong. The school administrator after all has the good of the pupil at heart, the same as the class room teacher, with the difference that the latter deals with the individual pupil while the former thinks of the children in groups. There is a similar difference in the way of looking at courses of study. We, as music teachers, are likely to think that the whole school system should revolve around our music course. The administrator, on the other hand, tries to view the universe of subjects impartially and attempts to keep the various courses spinning in regulated orbits. When we feel that the administrator has the wrong perspective and that he is slighting our subject, we often approach him as if he were antagonistic toward music; but administrators as a whole are not adverse to our department, as the wonderful growth of public school music has testified. Therefore, I think that if we were to take their friendly attitude for granted and frankly discuss problems with them, we would gain more for our music department.

It is almost impossible for any one music teacher to give an all-embracing view of administrative direction. Every high school presents its own administrative problems. Since I have never taught anywhere but in Pittsburgh, my discussion of the subject, although I have tried to make it as general as possible, will naturally be influenced by situations in the schools of that city. At the very beginning, however, I wish to say that in my own high school, as in most of the high schools of our city, we of the music instruction staff have received the hearty support of our superintendent and the rest of the central administration as well as of our high school principals. The following suggestions are not given in the spirit of criticism but are offered in the interest of closer coöperation.

It seems to me that it is not unreasonable for the music teacher to expect

(1) that the administration should provide that all pupils who wish to enroll in a music course or two because of special talent should elect a music course be given the opportunity of receiving music instruction; (2) that the administration should provide the music teacher with facilities for teaching his subject to the best advantage; (3) that the administration should provide sufficient time for the music teacher and pupils to prepare music for the many occasions outside school hours or class room periods for which they are called upon.

In carrying out the first point, the administrator encounters his greatest obstacle in schedule making. This difficulty is only existent when the administration concedes that all music instruction should be given during school hours. Such is rapidly becoming the case in most school systems, for educators realize that if the music department is to function to its fullest extent it must not be relegated to after-school hours. In Pittsburgh, where practically every music subject is offered—harmony, appreciation, vocal technic and chorus, instrumental instruction, orchestra and band—schedule making is a problem.

Pupils in the junior high schools show their growing individualities by exhibiting marked preferences toward certain subjects and activities, and educators have recognized this characteristic of adolescent youth by offering exploratory courses. Opportunities of studying music and engaging in musical activities have not been overlooked and orchestra, band, chorus and instruction in the technique of all sorts of instruments are offered in most junior high schools. In Pittsburgh we also give a course which we call "Melody and Chords," which is followed by a year of harmony. As the academic subjects are offered only four periods a week and other subjects only two or three, it is not extremely difficult to schedule pupils desiring to take any of the numerous courses in music. I had one junior high school principal of wide experience tell me that he knew of no schedule that could not be adjusted to include music. This may be a little exaggerated, but it is true that in the junior high schools administrators are ready to make concessions to give pupils every opportunity to engage in music.

In senior high schools the schedules are not flexible. Here all subjects (in Pittsburgh at least) are given five periods per week. Furthermore, with the supervised study plan in operation and with the curricular and extra-curricular demands of the present day, but a small percentage of pupils have study periods. Hence the only place to schedule part-time chorus is in the activities period which is already overcrowded with club work. As for the instrumental lessons, they have to be scheduled during periods assigned to other subjects; but since pupils have to be excused for only one or sometimes only half a period per week, the teachers of other subjects are willing to cooperate with the music department in excusing such pupils.

The high school principals do their best to arrange schedules to include music, but sometimes it is impossible. Occasionally, schedule makers will in juggling figures lose the identity of classes and make some error. In one humorous instance a principal scheduled a chorus class of forty in a sewing room, forgetting that the sewing machine was not the proper instrument to accompany singers.

Another obstacle which stands in the way of many pupils taking the music course is the growing requirements of academic subjects. Many desirable music students find it impossible to carry any subject other than those prescribed in their course. Many even are forced to drop their music lessons with private teachers. In this matter, the administration is often helpless, state and college demands being the cause. Not until colleges generally will credit high school music credits can this difficulty be removed and an equal opportunity be given the pupil to choose the arts as well as the academic subjects.

To do the best teaching, the music teacher must have time to teach, a proper place in which to teach, and the means wherewith to teach. Along with the rest of the classroom instruction staff, the music teacher labors under a load of clerical work. Reports of all kinds must be filled out, statistics must be gathered, questionnaires must be answered. Since he also spends much time after school hours taking part in school and community affairs, he is disposed to think, and often with good reason, that the principal should relieve him of all but the most essential non-musical matters necessary to carry on the school administration. In many schools the music teacher is not given charge of a report class with its attendant clerical work, and has the aid of some member of the supply room in the distribution and supervision of school owned instruments.

When our older school buildings were built there was no special need for music class rooms or chorus practice rooms. When music courses were added to the high school curriculum the music teacher was assigned to the ordinary class room, and where crowded conditions prevailed he was given any nook available. I have taught in a hall room under the stairs, in a store room, and in a laboratory where the pupils wrote their harmony exercises on slate topped tables with water and gas connections at their elbows. I know a school where the chorus classes are held in the auditorium which has direct ventilating connections with a gymnasium beneath; the result is that when the chorus practices it is almost impossible to hear the singing because of the shouting and whistling of the athletes below.

In modern school buildings special provisions are made for music classes. The rehearsal rooms and the music class rooms are conveniently close together and soundproof. This guarantees quietness to the neighboring classes and insures the music class from interruptions which are so fatal to good musical results.

Besides time to teach and a suitable place in which to teach, the music teacher must also have adequate teaching material. The best reproducing instruments are none too good to present works of the great masters; a music library containing encyclopedias of music, biographical and theoretical works is necessary; and a band or orchestra will not function properly until it contains the less commonly played instruments, which in most cases must be bought by the school. Again, I must insert in these particulars the administration of the Pittsburgh schools has very generously supplied our needs.

When it comes to the question of providing time for the preparation of concerts, operettas and programs including musical numbers, the principal

and the music teacher must seek a solution of the problem peculiar to their own high school. They must agree as to the number and kind of performances that are to be given and then plan for adequate rehearsals.

In my own school I have found that by presenting the compositions which the chorus and orchestra are studying in the class room, a very creditable concert can be staged with a minimum interruption of the school program. Since after-school rehearsals must be short and are often unsatisfactory because the pupils are tired after the long and strenuous school day, we make use of the activities period for combined rehearsals of chorus and orchestra. The separate numbers are studied as part of our class room work.

This plan, however, does not include operettas. In Pittsburgh, we do not make a practice of presenting operettas for we feel that there are few works of this kind that can be unreservedly recommended for their musical qualities. Furthermore, the point of interest in this kind of performance often lies far from the field of music. We have always preferred to give worthwhile cantatas, and carefully selected orchestra, chorus and solo numbers. Where operettas are given, more outside school time is required unless permission is granted to disrupt classes and use part of the school day. The music teacher and pupils, besides rehearsing the music, must devote much time in caring for non-musical details. Recently I spoke with a music teacher of a high school in a nearby town, who said he was pledged to give two operettas every year. For weeks before the performances, he was busy with costumes and scenery. His rehearsals were held after school hours, for, as he confided to me, the music was too poor to use during the regular orchestra rehearsal and the chorus did not sound well without scenery and action. Hence the production of operettas was a task almost wholly apart from the class room job of teaching.

Another plan used in many high schools was enthusiastically outlined by a junior high school principal. He had all the departments in high school take a hand in the production of the operetta. He conceived it as an excellent project for the entire school. The manual training department worked on the staging; the sewing classes made the costumes; the art department designed the scenery; the dramatic teacher coached the acting; and the music instructor rehearsed the music. All the work was done during class periods with the combined rehearsals held during the extra activities periods. The school program was not upset until just before the performance, when several full rehearsals were necessary.

In my opinion, this is the best method of giving an operetta. It should be a combined inter-departmental venture rather than a performance by the music department. The only improvement on the above plan would be to have the English classes write the libretto and have the harmony classes compose the music. Then it would be a 100% project. Several of the high schools of Pittsburgh have produced original operettas of this commendable kind.

A common type of performance that makes trouble for the administration is the over-ambitious kind. A special group is trained to perform a difficult work and then produce it on the concert platform. There is no objec-

tion to a concert of this nature. It has a salutary effect in that it raises the musical taste of the whole school. The harm comes in the neglect of the musical classes during the rehearsals and in the interruption caused to other classes. One music teacher told me that she had not taught a single class for two weeks before the concert. If music is worth teaching in a class room, it ought to be taught regularly. And in our democratic school system, the less talented who have elected music deserve our attention as well as the more talented.

In recent years many combined high school orchestras and choruses have been organized. The music departments concede a place for such groups. There are many occasions in civic affairs when performance of combined forces is very desirable. They also help to unify the musical activities in a school system and provide a goal for the ambitious players and singers of the separate high schools. The organization and management of such groups is far from easy. The school administrator soon objects if rehearsals repeatedly take pupils from classes, and yet with the long school day it is almost impossible to hold rehearsals in the afternoon if pupils must wait until dismissal before they set out across the city for the rehearsal hall. To meet the situation, some cities hold their combined rehearsals in the evening, others over the dinner hour, still others meet on Saturdays.

This whole matter of public performance must be handled in a careful manner. There is danger of wasting time on too many performances or on cheap performances. Both the administrator and the music teacher are likely to make this mistake. Both are sometimes more concerned with having a full house and ample gate receipts than with the musical worth of the programs presented. I have heard music teachers complain of the lack of support of administrators when a worth while cantata or a serious musical program was to be presented, whereas the same principals were perfectly willing to have their music department advertised through inferior operettas, programs of tawdry numbers, or even minstrel shows. On the other hand, administrators may also have occasion to question the motive of some music teachers in presenting certain programs as well as to wonder whether the result was worth all the hours of practice spent in preparation.

These are some of the views of administrative direction held by a class room teacher. Trying situations will always arise, but since no two problems are the same I do not think that we should attempt to find an administrative "cure-all;" but rather we should go to the proper authority, state the case clearly and offer friendly suggestions. I have found that nine times out of ten administrative difficulties need not be taken further than the high school principal's office.

THE SCHOOL ADMINISTRATOR AND THE MUSIC PROGRAM

MABELLE GLENN, *Director of Music, Kansas City, Mo.*

The general administrative direction which comes to the music department from the superintendent's office differs widely in different school systems. The chairman of this meeting has asked me to discuss this direction

as I have found it in my experience and as I might desire it. I have been fortunate in having an opportunity to work under a superintendent who has made a very *clear analysis* of the function of school administration. He regards a school system as essentially a type of business organization—a type of big business in which the community is most vitally concerned. Business exists to do something, and the specific *services* to be furnished by the type of business organization called "The Schools" are the first concern of a school administrator. It is generally conceded that the specific services which the schools are to furnish today are desirable social, moral and aesthetic ideals and attitudes, desirable habits, skills and elements of knowledge in the individual which will be socially valuable in childhood and in mature life.

The school administrator begins by thinking in terms of the community itself. The central thought of his staff, to which the director of music belongs, must be to weld the whole community into an effective unit rather than to make the schools a unit in the community. Knowing that a school system cannot function fully in a social vacuum, the administration makes plans beyond the school room. School activities of today are as wide as the social contacts of the pupils in the school, and the superintendent has a right to expect his Music Department to function toward these social aims in education.

In assuming my duties as Director of Music in Kansas City, I was commissioned by my superintendent to work out a plan whereby music might be made a vital force in the community. He added that while individual variation in music capacity must be recognized, there was no doubt in his mind but that the emotional life of every child could be enriched now and hereafter by contact with music, and it was the development of phases of music education which influence every child that should be given first attention.

The working out of details of a plan which would reach every child and enrich not only his school life but his complete life, was to receive first consideration. This plan must not only be concerned with organization in curriculum activities but must reach all of the social contacts of the child, for music activities in the class room which do not carry over into homes, churches, clubs, concert halls, places of recreation and amusements are not activities of such a nature as to be a vital force in life.

Studying the machinery employed in successful experimentation in general education outside the field of music and examining the programs of Music Departments which were making music a vital force in the community preceeded any final decision in plans. It had been pointed out that a successful music department is one that is not grafted onto a school system but rather grows into it. Therefore a gradual development with first consideration given to those phases of music education in which all pupils participate with pleasure and profit, was desirable. When all pupils had been given an opportunity to make music a *healthy* emotional outlet, then we might turn our attention to phases of music education which serve selected groups to a greater extent. I was encouraged to talk over these plans in their unfolding with my superintendent, who knew local conditions and had

a basis for judgment as to the possibilities of the success of these plans in our school system.

His willingness and desire to give thought to seemingly unimportant details in the music department has not only meant his sharing the responsibility of the results but has meant that every project launched in the music department has had the force of the superintendent's office and the Board of Education back of it. The fact that a superintendent can and will sympathetically explain the inner workings of the music department to the Board of Education and to the patrons of the community gives that department a feeling of security.

There are other advantages in working close to the head of the school system. First, through his experience and study he has acquired administrative skill which eliminates bungling and saves time. He has the fundamental guiding principles of education in mind and sees a situation from a larger point of view than does a director of a department. A music director may think of the success of his plan as the end, while the superintendent sees the child as the end in all educational activities.

You may be saying to yourself—"But my superintendent does not appreciate the place music should hold in life." Of course, it is one of our responsibilities to influence those who are in charge of the larger policies of the system. But are not most of the departments of music which are not functioning effectively hiding behind the excuse that the superintendent's office is unsympathetic? The director of music who has not enough conviction to make his superintendent see the importance of music can hardly hope to gain the confidence of a community.

If you, director of music, are confronted with indifference in the superintendent's office, plans for making the administration "see light" should be carefully thought out. Acquaint your superintendent with the techniques employed by practitioners in your field. Discuss with him your ideals for public school music's contribution to an abundant life in your community. Talk over the methods which you have worked out through your own experience and the experiences of successful fellow workers, and he will grow in his appreciation of the importance of music as a required objective in education.

The director of music should be ready with constructive recommendations at all times, and because the superintendent sees a situation from a larger point of view than can any director of a department, should accept occasional reversals in a good spirit. I have known directors who took as personal slights the inattention or quickness of decision of a very busy man; but we must remember that the stronger the superintendent the more quickly he thinks and acts. For that reason plans to be presented to an administrator should be thought out in detail and should be in concise shape so that a minimum amount of his time is required. We cannot expect "half-baked" plans to receive the approval of a superintendent.

Perhaps you are thinking that if you had to wait to talk over with your superintendent the details of every project you would never get started. I agree with you that it is sometimes hard to get the ear of a busy superin-

tendent, but I have often found that while waiting for an opportune time to talk over plans with my superintendent, my vision has cleared, my plans have matured or changed.

A Director of Music in Administrative Duties

When a plan has been approved by the Board of Education through the superintendent, then it is the business of the director of the department to administer it through the members of the department. In this the director must not pose as a Moses bringing down the tables of law from the mountain top. Through a council of department heads and teachers the general procedure can be *unified.* A music department of two or three members obviously presents a very different problem from a department of 75 or more. But in either situation, group discussions are essential if the largest possible returns are realized from each individual and from the group as a whole.

A department organized on a democratic basis with several committees should secure unification of spirit. Sharing responsibility brings to the members of a department more pride, more joy and satisfaction of possession.

Each member should have a sympathetic understanding of the contribution which every other member in the organization is making toward the carrying out of educational policies. There is no greater handicap to success than inability to engage with others in common undertakings.

A person who lacks the power to understand the importance of the work of other members of the department, no matter how efficient he is in his own particular line, is a liability rather than an asset and for the sake of the group morale should be eliminated.

If we are eager to test the efficiency of a plan of organization let us ask ourselves such questions as these:

1. Does every individual know enough of the whole plan to do his part intelligently?
2. Does every member of the department feel personal responsibility?
3. Are details thought out in advance?

The method by which curriculum revision has been carried on in many school systems in the past five years is a splendid example of unification through coöperation. Instead of the director of music being wholly responsible for the revision of curricula, committees consisting of class room teachers, supervisors and administrators have been appointed, so that in a medium sized city two hundred or more persons were actively engaged in curriculum study in music. The fact that two hundred persons examined all available courses of study and read authorities on the objectives of education, so that they might make contributions to the curricula, stimulated class room instruction to a very gratifying extent. The old order of things, when a director handed down a course of study which was to be rigidly followed, made of the teacher a sort of glorified monitor. The new plan enables the class room teacher intelligently to coöperate as a member of a working family. To be sure, the director of a department works very close to these committees, always encouraging and stimulating thought.

The Function of a Director in Unification

Whenever there is an interruption in the continuity of the education of a child it should be recognized by the director of a department and plans made for its correction. Too often there is a break in the progressive development of pupils because high school teachers have no definite knowledge of the elementary and junior high school music experience of their pupils. The early work in the high school should be conducted in such a way as to secure a sequential development. Through teachers' conferences the director can acquaint high school teachers with the methods employed in the grades for musical development. If a high school teacher is not interested in finding out how and what pupils have experienced in the grades and junior high school and is not willing to adopt methods of teaching that conserve to the utmost what his pupils bring to high school in desirable attitudes toward music and power in making it, he should be shaken out of his complacent self-sufficiency. The high school teacher who is eager to know of the former experiences of his pupils is never the teacher who excuses himself on the grounds that his pupils came to him with no preparation.

This unification of experience from kindergarten through college in school activities and in outside activities is only possible in a system where there is a director of music who is directly responsible to his superintendent for the musical development of the community.

It is unfortunate that in many of the smaller cities of the middle west music is not making the contribution to individual and community life that it should because the grades are working independently, the junior high school has no connection with either the grades or the high school and the instrumental department functions as a separate unit. The Music Supervisors National Conference might render a great service to schools if it attempted to get the idea of importance of continuity in music education into the minds of superintendents and Boards of Education.

Phases of Music Education Which Call for Special Organization

A director of music who permits any project to go into a school unorganized is failing to that extent. If a project is worthy of a place in the schools it is worthy of the most careful organization on the part of the director. Success or failure of a worthy project is often due to the plan of organization.

If a director believes in the development of bands and orchestras in a school system, he must believe in class instruction on band and orchestral instruments, and he must be willing to work out a plan whereby this instruction is given under favorable conditions.

If class piano instruction is to show satisfactory results, the director must organize carefully. Turning these classes over to private piano teachers, each to carry on as she fancies, will never bring satisfactory results. Private piano teachers too often are technicians but not educators. They seldom have had an opportunity for acquaintance with the underlying prin-

ciples of education and are likely to forget the child as a thinking and feeling being in their desire to train his fingers. Unless there is a carefully worked out plan of procedure based on sound pedagogy, it would be better to omit class piano instruction.

Concerts for children are generally conceded to be important in the development of a community's musical life, but in many instances the purpose is defeated because the director of music fails to assume the responsibility for their success. When young children are turned loose at a symphony orchestra concert that has been prepared by persons who have no point of contact with children, and when these children come to the concert with no idea of the music content, no ideals in concert etiquette, and no former training in giving their imaginations the right of way in music, they will be so bored that they will have no desire for further concert experience.

Therefore, programs for children's concerts must be very carefully built. A concert planned for high school students is not the concert best suited to fourth grade pupils. Pupils from each school should be definitely assigned to a certain section of the concert auditorium. Entering and leaving a concert hall with dignity has its influence in bringing about the desirable attitude toward music. Pupils paying for concerts rather than being given them, is another important factor in building up the right attitude. Why should children pay for movies but have this, which is one of the most beautiful experiences of their youth, given to them without their making the slightest sacrifice? In the poorer schools of several cities, the teachers have organized banks to take care of the concert ticket money as the pupils bring it penny by penny. Appreciation for good music goes hand in hand with respect for it.

In planning children's concerts the director of music has the opportunity of combining his powers of organization with his insight of music's appeal to children, and if he is willing to work in detail his efforts will be crowned with success.

While many music departments suffer for lack of organization we all appreciate that an administrator must not create machinery for machinery's sake. I have seen blue prints of the organization plans of departments in which the child was so far away from the head of affairs as to make them complete strangers. An administrator must watch lest success close in on him and shut out the child from his vision.

Let me pass on a word of warning to administrators from Daniel Gregory Mason, who says, "The first art of every artist is to choose the right ideals, but the 'practical man' maintains that civilization is to be set right not by anything so subtle and immaterial as better ideals but by his modern cure-all 'organization.' He does not see that, after all, his organization can only reshuffle what already exists—that new values can come into existence only through ideals."

If music is to function in American life to a greater extent than it is now functioning, we, the administrators of music departments, must "extend our vision beyond keeping pace with the present." We must see in public school music a means of feeding man's need for beauty, not a stunt for arousing transient enthusiasm.

Do we fear bringing joy to the music lesson? In reading addresses delivered before music conferences I have been startled to note that several persons in public school music work seemed to fear lest music be made too pleasant, though psychologists have told us there must be joy in every lesson, that any activity which is not associated with joy, or at least with a sense of satisfaction, is likely to be lost.

Tagore has said, "Things in which we do not take joy are either a burden upon our minds to be got rid of at any cost; or they are useful, and therefore in temporary and partial relation to us, becoming burdensome when their utility is lost; or they are like wandering vagabonds, loitering for a moment on the outskirts of our recognition, and then passing on. A thing is completely our own only when it is a thing of joy to us.

"No matter what incidental benefits may be attributed to music and the hearing of music, the central thesis of music must ever be beauty; and through its beauty the ultimate purpose of music must be to increase human pleasure and enjoyment."

This story is told of Leonardo, that when his pupils were called in to see the completed picture of the Last Supper they fell in ecstasies over the tracery on the border of the tablecloth. Whereat the angry artist, with a sweep of his brush, annihilated the beautiful tracery, exclaiming, "Fools! look at the Master's face!" Is it not possible that we as administrators stand in danger of losing sight of the Master's face in our anxiety to perfect the tracery?

Let us as organizers of music activities take the bringing of joy to America through the experience of beauty as our idea, our aim; and a noble aim it is, if Galsworthy was right when he said, "Beauty alone in the largest sense of the word—the yearning for it, the contemplation of it, has civilized mankind."

CHICAGO NIGHT, INFORMAL BANQUET

Miss Alice Garthe, Chairman, *Chicago Teachers College, Chicago, Ill.*

MR. KARLETON HACKETT* (*Music Critic, Chicago*): Education, according to the fathers of our country, was their hope for the future of their great experiment in self-government. They held firmly to the conviction that as people learn the truth their innate goodness would make them choose the better way, and consequently those who were to aid them in finding the truth, the teachers, were an essential factor in their whole scheme. The world has changed mightily since their day, but fundamentals are unaltered. Education is still the hope of our great experiment in government, for even in this mechanical age man has not yet become a machine. The spirit is still the energizing force.

We, because we are teachers, have proved that our first thought is for the things of the spirit. Money we must have; let there be no nonsense about this, because to do our work effectively, we must have the things that are

* Mr. Hackett spoke without manuscript, the following being the stenotypist's transcript.

bought with money, and surely "the laborer is worthy of his hire." Food, raiment and shelter, man must have; but unless he have something more, he is even as the beasts of the field which perish, for man does not live by bread alone but is ever reaching up toward the light after something which shall beautify life and give it mien. So you cannot think of man without music.

In all ages and among all races from the very beginning, he has turned to music for aid in celebrating the most solemn functions of religion, in the setting forth of his pride and glory, for comfort in his hours of sorrow and for refreshment in his moments of relaxation.

My ancestors distrusted the power of music as tending overmuch to fix men's minds upon this earth and turn them away from the celestial thoughts, and so they tried to organize their lives without music; but they could not do it. They found that even in bleak New England the love of music was implanted so deeply in the human heart that it could not be rooted out; and what the Puritans of New England in the day of their power could not do, cannot be done!

Some years ago this subject was studied among the children of the public schools in Boston, which is where you would expect that it would be studied; and they came to the conclusion that only two per cent were lacking in the musical sense, and of that two per cent they thought a good half might be reclaimed by intensive work. So the ultimate residuum out of a class of a hundred was one poor, forlorn, little tad, the only one who could not bear his part in the music exercises.

It is our pride that this primary instinct in its freshest form is entrusted to our hands, and our function is to develop it into an active consciousness that the lives of these people, the growing generation, may be made richer and fuller by coming into practical knowledge of music; for we learn to do by doing, and children are interested only in the things that they do for themselves and they derive lasting benefit only from the things that they do for themselves.

It is our pride and our joy that we have some hand in making their lives fuller and richer, more worthwhile to themselves and to the communities of which they form a part.

The character of this gathering here makes us feel that the future is in capable hands.

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MRS. W. S. HEFFERAN* (*Board of Education, Chicago*): It is indeed a pleasant privilege to have this opportunity to welcome in behalf of our Board of Education the supervisors of school music for this great country. We are glad that you came to Chicago for your conference. We rejoice that when your visit is over you will have left to our great city what it very much needs, a little more harmony. (Laughter and applause)

You will have left another thing it very much needs, a little rhythm,

* Mrs. Hefferan spoke without manuscript, the following being the stenotypist's transcript.

which is very beneficial for throttled nerves; and after the clash of cymbals, the blare of trumpets, and the beat of drums, we will be glad to have your visit leave us that which you are pleased to call "being in tune."

We have, I want to repeat, a very great city. It is a fine city with the greatest public school system in the world. We have the very best teachers in the world. I know, because they are so patient with that august body which one of our principals calls the Board of Exasperation. (Laughter)

We know that when you have gone you will have done much for the children of the city of Chicago. It has been said that we parents put our children in one end of the educational oven expecting to take them out the other end done. If they are undone or overdone, we blame the teachers, and methods, the schools, the supervisors, and sometimes the Board of Education, but if they are just well done we say it is inherited genius. (Laughter)

And so we know your visit here will stimulate our teachers to look for those musical geniuses we have and help them on. You will emphasize the need for more and better music here and for more and better supervisors, and you will have us realize the meaning of that fine slogan of yours, "Music for every child, and every child for music."

Again I offer you a hearty welcome to our great city. (Prolonged Applause)

MR. DUDLEY CRAFTS WATSON* (*Art Institute of Chicago*): I bring to you greetings from the temple of the sister arts within the visual world which I hope you may frequent as one of your Meccas while you are in the city of Chicago. The affiliation and the correlation between the visible and the audible arts is being understood better year by year, and while we acknowledge that you have the lead of us in a right of popularity in the opening of the door of emotionalism through the exposition of beauty, we believe you cannot get along without us and we know we cannot go on with our work without you. We know that the visual and the audible arts are closely dependent upon each other, as we know that the consciousness of life must come to us in its fullness through both seeing and hearing.

We become very conscious, in our teaching of art through the use of the spectrum and the use of form, that the seven colors of light are really quite identical to the seven notes in the scale, and that those of us who are working toward the realization of greater beauty in the visual world must organize our material, which is light broken into its several parts, in the way that you have long known how to organize sounds, scientifically, basically with principle and always with inspiration and glory.

I am talking now as if I knew a great deal about music which I do not know. I do know this: I have seldom been privileged to be in such a wonderful gathering, and I am almost a bit envious. I am becoming forced to believe almost that music supervisors are better looking than art supervisors, (Applause and laughter) and you really seem to have a better time; but I really can't believe you are half as smart. (Laughter). It may be the way you wear your clothes; I am not sure. (Laughter) At any rate, we

*Mr. Watson spoke without manuscript, the following being the stenotypist's transcript.

are awfully proud to think of you as sister and brother artists. Isn't it nice the number of brother artists that are coming along? We have a lot of them in the drawing department now also.

I am perfectly sure that the ancient Greeks were right when they taught that the sciences of chemistry and astronomy were departments of music; and I am perfectly sure that the ancient Chinee was right when he taught and preached and practiced that music struck open the door of the human soul so that other things might enter.

Roger Babson of Boston reiterates two or three times a year his statement that "by 1935 all the work of America including school teaching will be done in two and one-half hours a day." With such consciousness as that, and knowing that everything we need in material life today, our clothing, our food, our shelter, our transportation or communication, the contact of the whole world, is supplied to us without the touch of the hand of man, without man's power or effort in it. I drive twenty-five miles every morning to my office. No, I don't drive. I sit more comfortably in a glorious seat, quite a bit more comfortable than any kind of seat Queen Victoria ever sat in, and I just sit there quietly and the world wheels by under me. I stay fixed and the world goes by until my office reaches me. I don't even move. The world moves under me until what I want gets to me. That's all. We are coming to an effortless age.

So we believe Mr. Babson was right; and I think the late President Burton realized that when he said he believed the destiny of this nation to be largely at the disposition of its recreation; and he spelled that re-creation, not the way it is spelled generally today, wreck-creation. With thirty million Americans going to the movies every day, with one hundred forty thousand Chicago women playing bridge every afternoon, we wonder if the world ought not wake up to the fact that recreation is, and always should be, re-creation; and we know that re-creation cannot come, the door of the human soul cannot be struck open, the consciousness of the great sciences of life cannot be felt, without music.

And so, in a way, the destiny of this nation is in your hands; because we realize that you, the purveyors of what we may call the first art in the development of a culture, have the secret of true recreation for the coming generation.

DR. GEORGE CRAIG STEWART* (*Evanston, Illinois*): I am very much embarrassed in the absence of the Mayor of Chicago to feel that perhaps an Evanstonian may express to you a welcome to Chicago in terms which have not as yet fully been expressed.

I was very much interested in the statement of the changing world which was so brilliantly presented to us by Mr. Watson a few minutes ago; it reminded me of a Senator of Illinois speaking at the Edgewater Beach Hotel with me a few months ago when he said he came from way down

*Dr. Stewart spoke without manuscript, the following being the stenotypist's transcript.

south in Illinois. "Not quite so far south as Herrin, which," he remarked, "was just south of the 'Arsenic Line' and north of the 'Smith and Weston Belt'. But I come from pretty far down in Illinois, so far down that in that little town conditions are so hot that a man who lived there for a while finally moved out to Kansas, and then to Oklahoma, and then died and went to hell, but the change was so gradual he didn't notice it." (Laughter)

He remarked as Mr. Watson remarked, "We are living in a changing world." He said, "The little church down there where I used to go to church when I was a boy used to be crowded with men, women and children. The preacher had a grand time, he preached for an hour and a half, and they sang long, old-fashioned hymns. After church they stood around and talked in the yard. The men all talked politics. The women, 'I take a pound of sugar, a half pound of butter, a little grain of salt,' and so on. Today if you go into that same church you will find a few valetudinarians; most of the young people are out playing golf or motoring; the preacher gives a short sermon lasting about twenty minutes, the choir sings a few peppy songs, and then they gather out in the church yard and the women talk politics and the men talk like this: 'You take ten raisins—.'" (Laughter)

We are living in a changing world. (Laughter) I was trying to explain to a very distinguished prelate, a bishop of the Church of England who was over here visting and had reached as far West as New York, something of the beauties of Chicago. I was telling him how enormously proud we Chicagoans were of this great city. I explained to him in rather halting terms some of the eloquent strophes that you have heard tonight about the great, growing, changing, magnificent Chicago sitting at the northwest gates with restless hands and casual tongue weaving her mighty fates. I described to him this great city that Sandburg had described as handling railroads and great, bawling, husky, broad-shouldered, gangling, powerful youths, and I went on to say that we had here in Chicago the greatest art school in the world, the greatest art institute. I told him we had more libraries here than any city except Washington, more theological students than any city in the world not excluding Rome, and the greatest number of institutions of higher learning (New York has twenty-nine to its credit and Boston twenty-two). (Laughter) I was getting on famously explaining this in gusts of eloquence when suddenly he, in his British way, interrupted me and said, "A-a-a-a, how about your crime?"

"Oh," I said, "we lead the world!" (Laughter) As a matter of fact I wasn't quite correct. I was boasting. In looking up statistics in Judge Kavanagh's list I found we are down in the list of homicides, nineteen from the top in America's great cities. I won't tell you those that surpass us in that particular, well known form of crime. (Laughter)

I said to him in Hollywood, California, there was a man who wanted to put in a call on long distance phone, and being a Scotchman, before he completed the call he said to the girl, "What will the toll be?" The girl said, "It will be one dollar." He said, "My God, in Chicago you can telephone to hell and back for ten cents." She said, "Yes, but that's in the city limits in Chicago." (Laughter)

I am very sure I was invited to speak here tonight not so much because of the synthesis that is represented perhaps by religion between the great visual and audible arts, as perhaps because of the well known reputation that men of my vocation have for making short speeches. Every clergyman who has been well instructed has been taught that it isn't necessary to be eternal in order to become immortal. (Laughter) I shall, therefore, speak very briefly on the theme that has been suggested by the speakers who have gone before.

I couldn't but think, when one of them was speaking of the seven colors comparing them to the seven notes, of the seven sacraments of the church.

I come not out of a Puritan Church to be sure, but I come from a church that has already exalted, with some criticism against it, the glory of music and the glory of visual worship in terms of color, gesture, rhythm and dramatic movement. I come here tonight to speak in the presence of those whom I honor. I cannot but feel that the heart of education is changing sight into insight and sound into understanding. I cannot but feel as Newman did always with music that these strange emotions, these yearnings for we know not what, these solemn impressions from we know not whence, that music evokes within the soul cannot come from that which is in itself unsubstantial, but that these must be the echos of an eternal truth as well as an eternal beauty. And I think I can understand how one of the greatest saints of the church, Saint Augustine, in going into the Milan Cathedral, hearing the great Ambrose preach, seeing the gorgeous pageantry of the Mass, was untouched until he heard the music, and then it entered into his soul. He has left us in his Confessions the record of how he was dissolved in tears, melted, moved and changed by the mysterious influence of music. Architecture, as my good friend and confrere, Mr. Talmage, is always reminding me, and as Ruskin said, is necessary for us to remember. We would have no history without it. Sculpture is perhaps an even more highly developed and heavenly form than that, and painting I suppose goes a little higher than that because it gives color to form. Poetry and literature which dips its brush in the pigments of human speech and paints, is perhaps even a more delicate, ethereal, subtle art than these others. But when you get to music, then the soul rides forth on its great chariot into the heavenly places, or as Carlyle put it, "Music brings one to the very edge of the infinite and leaves him looking out into the wonders of the eternal."

I understand somewhat as you do Plato's meaning when he said, "Music always makes the soul feel as if it were recognizing old acquaintances," something that was known before and long ago. Yet, I am going to say just this practical word tonight because I serve under a musician, being a mere rector of a parish. (Laughter) Although the canons of the Episcopal Church make the rector of the parish the musical supervisor so that he determines what shall be played upon the organ and what anthems shall be sung, and what musical programs shall be rendered, still as a matter of practical administration, between you and me, Mr. Herbert E. Hyde not being present, I submit gracefully to the supervision of a musical expert always, and I know that his struggle is yours and it is this in which we all share no

matter in what art we are engaged: We must listen to the voice of the people, their needs, and meet them without surrendering our ideal of education and bring them up, up, and up to nobler forms of art. I sometimes am a little irritated with the people who are so very swanky in their art that they don't like "Old Kentucky Home" and "There's a Long, Long Trail Awinding." They think it is mere Babbitry to enjoy these ordinary songs.

I remember when I was a chaplain in France I was sent for suddenly by a man who was terribly wounded. I sat down with that fellow and the perspiration was just rolling off him. He was a tall mountaineer from the Southern Mountains. He said, "Chaplain, will you do anything for me?"

I said, "I'll do anything for you."

"My Lord, I want something more than anything in the world."

My mind went to Holy Communion. I administered him Communion for he was going to die (I buried him the next day.) Then I said to him, "What do you want? Anything you want, I will do for you."

He said, "O my Lord, if I could have a piece of onion." Onion! And out I went to the mess tent and got a piece of Bermuda onion, cool, delicate, succulent and exquisite, and I had it cut in great delicate, lovely round pieces which I fed to him; and he cried, and I cried. (Laughter) How stupid if I had insisted on something else.

The colonel said to me, "I never saw a chaplain give his men such things. You will be giving them chewing tobacco next."

I said, "Perhaps so." You see they have to have it now and again. And it is so with music; we must have it. As Browning said, "It is the common problem, yours and mine and everyone's, not to fancy what we are fair provided it might be, but first to find what may be and then to make it fair up to our means." That is another thing—always keeping before us an ideal that we will not surrender, and not pandering to the Philistinism of our day that knows nothing about Bach and doesn't want to know anything about Bach, that doesn't know Schubert from Beethoven and doesn't care anything about it, but to be teaching, instructing, holding up before them our ideals at whatever cost.

I think of Mozart in the last ten years of his life living in utter poverty, without enough food and without enough to warm him, and when visitors came they found him and his wife waltzing around in the little room in Vienna trying to keep warm. His publishers said, "We will not pay you a cent unless you write more popular music."

Mozart said, "I will die of hunger." He would hold his standard high.

If Dean Lutkin were here tonight he might have told you a story that comes nearer home, how over here on the North Side in Chicago, in 1884, there came a music supervisor to a church that is the oldest church in Chicago, and the mother church of all the Northwest. He came from England. He put in a musical program in that church on the first Christmas day he was here, made up of the finest compositions of traditional English composers; and he was waited upon by the Music Committee after that service. They said, having been reared upon the mockish sentimentalities of quartets, "That is the most execrable music we have ever had." But he was steadfast. In a

few years the Editor of the London *Times* who was visiting Chicago wrote back to the London *Times* and said, "I have heard the most beautiful, wonderful music in Chicago," and all of a sudden the church woke up to the fact that it was famous the world over for its beautiful music. I knew that man; I was present when his old choristers, including Peter Christian Lutkin, dedicated a memorial which you will still find in that church to William Smedley, steadfast idealist, holding on his way to help educate Chicago; and on that memorial are these words, "Thou shalt see the King in his beauty and sing alleluias forevermore."

Elgar, on his manuscripts, had one word that occurred again and again to punctuate them, his one favorite expression. You probably know it—"Nobilmente." I leave that word with you tonight as a word that is worthy to be written across your patience, aye, your steadfastness, your ideals, your whole vocation: Nobilmente; and I dare to hope that when you come to Chicago to our World's Fair to enjoy the glories that have been so beautifully pictured to you, you will find we have more fully realized in Chicago that ideal which I assure you we all have, that we may have written across Chicago's history increasingly, Nobilmente.

SECTIONAL MEETING

MUSIC APPRECIATION AT WORK

SADIE RAFFERTY, *Chairman, Evanston Township Schools, Evanston, Ill.*

MUSIC APPRECIATION THROUGH RHYTHMIC EXPRESSION*

MRS. FLORENCE E. DANGERFIELD, *Director of Physical Education, Bradford Academy, Haverhill, Mass.*

The purpose of this demonstration is to bring to your attention the following points:

1. Rhythm is fundamentally a physical manifestation; an alternation of stress and release, e. g., heart beat, sleeping and waking, breathing, etc.
2. All art expression involves some form of application of the rhythmic principle.
3. The art of music is one of the most direct manifestations of the vital element in rhythm.
4. Physical activity, therefore, is the most natural avenue both for the expression of the inner sense of rhythm and for the development of sensitiveness to musical rhythms.
5. This principle has been universally recognized since the days of ancient Greece.
6. While this principle has long been applied by the specialist, the point of the present demonstration is to show the possibilities of its application by the grade teacher and the music supervisor under actual classroom conditions.
7. The demonstration is given by a specialist in physical education, thereby suggesting the great opportunities for correlation existing between the departments of physical education and music. The field of application is so large that specialists in either department alone can make only a limited number of contacts, with a corresponding restricted development; hence the reason for this program designed to apply the principle to ordinary classroom conditions. This demonstration of the correlation between rhythmic activity and music will show how a series of very simple lessons has been worked out to help effect this purpose. They are planned to meet the limitations which heretofore have prevented the practical application in schoolrooms, such as

a. *Space*—Many of the suggested movements can be performed in circle formation around the school-room or in the aisles. Few of them require more space than is found in the front of the ordinary classroom.

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b. *Musical Instrument*—Throughout the program, while provision is made for the employment of instrumental music at each step of progress, all essential work can be carried on with song material. The songs are those which have been studied in the regular singing lesson. In the more vigorous movements it is proposed that the class be divided, some singing while the others carry out the rhythmic activity. Only in the less vigorous movements should the children both sing and act.

c. *Clothing*—The activities are planned to be performed by the children in their usual school clothing.

d. *Correlation Between Music And Physical Education Departments*—There are many music teachers and many physical education teachers who deplore the lack of correlation between the two departments. This plan offers a solution to the problem of non-correlation and invites the co-operation of the two departments.

e. *Time Element*—By introducing this form of rhythmic activity into the music lesson the singing period may be so vitalized and intensified that there is a resultant gain in progress and power, more than commensurate with the time consumed.

f. *Teacher Training*—This entire program is based upon such simple fundamental movements that no teacher need be hesitant about presenting them. Indeed, they are so simple in character, that one of the children might act as leader.

8. A progressive series of lessons has been arranged from kindergarten through the grades.* The early lessons consist of action plays and such fundamental movements as walking, running, skipping, hopping, galloping, and sliding, done to the songs which the children sing. These movements are the background of the formal dances to be studied in later years, and they also provide a vocabulary of movements for free rhythmic response to music. Provision is also made for these activities to be associated with instrumental music,—piano and reproducing instruments.

9. These directed activities take various forms, such as rhythm play, dramatization, folk dancing and performance of historic dances and ceremonies, all leading by progressive steps to organized rhythmic feeling. This feeling manifests itself in a number of ways: free rhythmic response to music, consciousness of balance and proportion in music leading to the appreciation of form; a more expressive interpretation through a keener sensitiveness to rhythmic values; and, finally, better sight reading because of a developed rhythmic sense. All these experiences heighten the child's sensitiveness to the rhythmic element and increase his general appreciation of music.

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Using a group of second grade children from the Evanston schools, with which she had worked for two lesson periods, Mrs. Dangerfield demonstrated:

* These have been thoroughly tested over an experimental period of five years and found effective under the ordinary classroom conditions.—F. E. D.

Fundamental movements done to music, the movement changing with the change in rhythm—a review of the previous lessons;

Phrasing in rhythmic expression to correspond with phrasing in music; "Following the Winds" was played as the children listened, then repeated with movements: in one direction, a break for the phrase, in the opposite direction, a break for the phrase, etc.; "Rowing Song" was used with the boys, with a rowing movement; "Swing Song" was used with the girls, with a swinging movement;

Free rhythmic expression in response to music which had not previously been heard by the group of children.

MUSIC APPRECIATION IN THE CLASS ROOM

LENORE COFFIN, *Supervisor of Music Appreciation, Indianapolis, Ind.*

Before taking up the procedure of a Listening Lesson, I would like to talk for a minute about the much discussed word "appreciation." I believe that the mistrust and dislike of the term has arisen among those not closely in touch with public school music. They fear that we are deliberately trying to teach the aesthetic enjoyment of beauty. They seem to think that we say to our children: "Sit up straight, boys and girls, you are going to hear some beautiful music to-day and you must like it and enjoy it." We know that the subtle, elusive feeling for beauty cannot be taught, but as one writer has said it may be "caught." We must expose children to good music and furnish the opportunity for the contagion.

The word "appreciation" is not such a misnomer if we take its dictionary meaning: appreciation (pp of appretiare) 1, to value; 2, to recognize the quality or worth of; 3, to be fully conscious of. As music educators our aim is to have children "value" worthy music. We want them "to recognize the worth of" and "be conscious of" the best in musical literature.

The degree of children's enjoyment of beauty in music will vary according to their inheritances and environment, for unfortunately we are not born equal. "*That* we appreciate . . . is a matter of human equipment. *What* we appreciate is a matter of education." (Strayer & Norsworthy). We are concerned with the "what" in the music our children value and recognize the worth of, knowing that an enjoyment often follows.

Mr. Erskine in a recent issue of the Century Magazine has an article on "Taste" which applies to music. To quote: "If the eye has sufficient opportunity to dwell on beauty, it will at last become in its own right a connoisseur. So the ear, if it hears enough pleasant sounds, will learn to recognize the most pleasant. This connoisseurship of the eye and ear . . . is a free gift of nature to us, provided that eye and ear are not starved." Mr. Erskine also speaks of the old ladies of Cranford, to whom "the only genteel refreshment was tea and buttered toast. If the old ladies of Cranford feasted only on bread and butter, they undoubtedly developed taste in bread and butter." If our children "feast" only on the music of the streets, they undoubtedly will develop taste in jazz but jazz only.

Not long ago I talked with a young man who was the leader of an out-

standing jazz orchestra in one of the Mid-Western colleges. He talked so learnedly about the various phases of sweet and hot jazz that I felt sure his connoisseur-ship of jazz was undisputed. His interest in the arrangers of his kind of music reminded me of pianists' discussions of the merits and demerits of various Chopin editions—whether the B flat of one edition was more to be preferred than the B natural of another. We do not need to be concerned with improving standards in jazz. Paul Whiteman is the educator in that field.

If the grammar schools in America do not supply the opportunity for acquaintance with worth-while music, we will have connoisseurs merely of popular music. We know that people vary in their reactions to music and we do not expect children from six to fourteen to listen to a Brahms Symphony with the musical insight of an Ernest Newman. We also know that a child cannot swim unless he comes into contact with water other than that in his drinking-glass or bath-tub. Listening over and over again to good music is the only way to develop its appreciation.

Our children must know the music which "wears," so that they will have standards by which to judge the real and the false. We must open the door to this highest form of recreation. We must provide the opportunity for this type of joyousness, ecstasy and uplifting of the soul knowing that many will enter in.

We cannot keep children from contacts with evil in any of its guises, but we can overcome evil with good and replace the bad with the best. Following the same psychology, we should not mention inferior music nor deliver any preachments against it. Do not "inject any moral controversy into the matter of appreciating music" (Effects of Music), as it is important in developing interest in good music that the music be heard with an open, unprejudiced mind.

Theodore Thomas' expression, "Familiar music is popular music," is a truism proved by supervisors' daily experience and backed by laboratory experiments. A recent series of essays, "The Effects of Music," edited by Dr. Max Schoen for the International Library of Psychology, Philosophy and Scientific Method, gives us the results of laboratory experiments with music.

In the Section "The Effects of Repetition and Familiarity," we are told that two selections of good music, the First Movement of the Beethoven Fifth Symphony and the First Movement of the Tschaikowsky "Pathetique," and two jazz records were each played twenty-five times, "to make a comparison of certain effects of classical and jazz music after the first and twenty-fifth hearing." The "Conclusions" begin as follows: "The data here presented tends to show that an unselected group of college undergraduates (the photographs show only young men) inclined to prefer the best classical music to the average jazz selection. And this preference increases rapidly as the two types of selections are repeated again and again. Indeed the experiment was seriously endangered at one time by repeated threats of a few of the subjects that they would break the jazz records if they were to be required to listen to them many more times. It is not, however, so evident that the twenty-five hearings made the group as a whole love jazz less, but rather that it made them love Beethoven and Tschaikowsky more."

Our aim is that children shall repeatedly rehear good music until it becomes familiar, a friend; the liking and appreciating follow.

In the grade schools the problem is not with the children, who instinctively love beauty and the best unless their tastes have deteriorated by associations with inferiority. Our problem is the classroom teacher upon whom the weekly listening-lesson devolves. In the first six grades teachers are engaged without reference to music, and knowing little about the subject they often feel incompetent and inadequate.

We have tried in Indianapolis to make the class-room teacher feel that her procedure is correct if she uses in the Listening Lessons the same pedagogy and psychology which she employs in other teaching. The fact is stressed that self-activity is the basis of the modern educational process and that children learn through their own activities. To many minds, activity during the Listening Lessons suggests only physical activity and motor response. In listening to music there may be three kinds of activity: physical, emotional and intellectual, since music has a triple appeal to the senses, the emotions and the mind. As Mr. Spaeth has said, we are "foot-listeners, heart-listeners and head-listeners." Therefore in the repeated re-hearings of music we may motivate the listenings by questions which will bring out these three kinds of activities. The children will then have points of observation and something to listen for, to motivate their attention. They will discover for themselves facts about the music and last and most important they will become familiar with the music itself through the repeated re-hearings.

We urge that teachers say nothing about a composition when first presenting it. The music should speak directly to the children and carry its own message without the teacher's comments or interference. Unless the music is descriptive or program music, what right have we to limit or outline the children's reactions by giving them our ideas and imaginings. "A title, a program, a biographical fact can only enlighten us to the composer's intentions or reason for composing a work." (Musical Taste and How to Form It—Calvocoressi). It is the music and the music alone that matters, and not the teacher's reactions.

To prevent aimless wool gathering and inattention, the teacher could say: "I am going to play a new piece of music today, and I am not going to tell you its name. While you are listening to it, see if you can find a name for it," or, "when the music is finished, tell me what it made you think about;" or "during what kind of a scene at a movie should this music be played," etc., etc. These questions deliberately call upon the emotions, the imagination and associations—and is it not better to call upon these activities, than to have the children thinking of many things irrelevant to the music?

Next we confirm or correct the children's reactions and let the eye help the ear by putting on the board (1) the title of the composition, explaining it if necessary (such as "Scherzo," literally a joke;) (2) the name of the composer and the pronunciation, such as Beethoven, Bay-to-vn; and (3) nationality of composer.

Necessary information is then given or the story is told, such as in "Nutcracker Suite," "March Slav," etc.; but teachers are warned that not

all music "tells stories." There are many books available which contain information about music.

The next step is to ask questions about the things common to all music, so that the children may learn through their own thinking, judging, discriminating and feeling, instead of having information poured into them while they sit passive and inert.

Rhythm, Melody, Harmony, Form or Design, Tone-color of the instruments or voices performing, Type or Species, the Mood—are all to be investigated. The composer and his individual style of writing; the performer; some phase of the artistry of the performance; associations with the pictures or literature, drawing out the same or opposite emotional response; correlations with geography, history, etc.—may all be used to motivate a re-hearing of the composition.

For the Fifth and Sixth Grades, the following are a few types of questions which may be employed:

I. *Rhythm*

1. The rhythm is more important than the melody. True? False?
2. The rhythm is flowing, march-like, strongly marked, irregular, syncopated, monotonous, etc. Underscore correct answers.
3. The metre is two-pulse. True? False?

II. Melody

1. The melody is more prominent than the rhythm. True? False?
2. The accompaniment begins before the melody. True? False?
3. The melody is singable, broken up, climbs gradually, leaps, has a regular rise and fall, has large range, etc.
4. Can you draw the melody line?
5. Who can hum or whistle a part of the melody?
6. Can you write words to fit the melody?

III. *Harmony and Tonality*

1. The harmony does not stand out. True? False?
2. The chords are full, rich, thin, interesting, etc.
3. The accompaniment is important. True? False?
4. The accompaniment is different from the melody. True? False?
5. This composition is written in the minor. True? False?
6. It changes key (modulates) often. True? False?

IV. *Form or Pattern*

1. Does the music fall into parts or does it seem continuous? Yes. No.
2. Are the phrases clearly marked?
3. The first "tune" is heard three times. True? False?
4. There are two principal themes or tunes. True? False?
5. The pattern is A. B. A. True? False?
6. The principal climax is in the middle of the composition. True? False?
7. This composition has both unity and variety. True? False?

V. *Type*

1. This composition is a March, Lullaby, Minuet, Gavotte, Waltz, Mazurka, Folk-Song, Art-Song, taken from an Opera or Oratorio, Overture, (Modern) Suite, Movement from a Symphony, Program Music, Absolute Music, etc. Underscore correct answer.
2. The Minuet, Waltz and Mazurka are written in triple measure. True? False?

VI. *Instruments or Voices Performing the Tone-Color*

1. This composition is played by an orchestra. True? False?
2. Which instrument or choir of instruments do you hear the most?
3. The voice is a tenor, coloratura soprano, bass, etc. Underscore correct answer.

VII. *Mood*

1. The music is cheerful, sad, serious, dignified, dreary, tragic, restful, amusing, martial, dreamy, tiresome, stimulating, uplifting, exciting, etc. Underscore correct answers.
2. It suggests vivid colors, grey tones.
3. Does this composition bring to your mind any poem or picture?
4. Does the music fit this picture, or that one?

There is nothing new with this procedure; it is universally employed—but does the class-room teacher know what it is all about? If the essentials of music are explained and she is given types of questions to motivate rehearings and call forth the children's activities, she grasps the situation and feels that she can make the teaching a beautiful adventure and learn with and through her children—for the music itself is the teacher.

JUNIOR HIGH SCHOOL MUSIC APPRECIATION

ALICE KEITH, *Supervisor of Music Appreciation, Cleveland, Ohio*

In the twenty minutes assigned to me to discuss Junior High School Music Appreciation, it is not my intention to outline any course of study nor to demonstrate any methods in class room instruction. I shall merely enumerate some of the problems which confront us all and tell you a bit about the way in which we have attempted to solve them in Cleveland. There are many reasons why Junior High School problems are particularly intriguing. For one thing, the subject of music appreciation is relatively new, and the junior high school, being still young as an institution, furnishes a splendid field for investigation and research.

Because there are few preconceived notions regarding junior high school music, the faults of the old system of teaching do not need to be inflicted upon the children of those particular grades. The idea that music should be confined to fifteen minutes a day grudgingly allowed by an inflexible schedule is fast becoming passe. So also is the idea that music should be treated as a separate department of learning.

Music today is taught from many points of view. The most import-

ant approach, because of the universal participation possible, is singing, although learning to play instruments is much more common than it used to be. But "Appreciation" is absolutely essential too. No actual performance, either vocal or instrumental, can reach any great heights of perfection if those taking part have never listened intelligently to artistic singing and playing.

It is difficult to draw a hard and fast line between music appreciation and other phases of music teaching. Physical response to rhythm is taught in the folk and interpretative dancing of the physical education department. Rhythm orchestras may come under the supervision of the instrumental department, as they do in Cleveland. Surely a study of song interpretation may rightly be classed as appreciation. Thus we see all branches of music are inseparably connected. But we are also commencing to realize today more than ever before how closely music is related to every other branch of knowledge. We find the project method coming more and more into favor, from kindergarten to college, the latest example being the University of Wisconsin where, during the current year, students in the Experimental College are studying Ancient Greek social, political, and artistic life. In all modern education music like other subjects is taught from a creative point of view. Students are expected to do their own research work and develop specific projects which are essentially their own, guided of course by intelligent teachers. Music appreciation if properly taught in junior high schools should dip into the fields of history, geography, literature, art, and science.

I want to call your attention to one particular unit studied by a sixth grade in Cleveland. This was chosen because the pictures happened to be at hand, and because the project was carried out in an unusually thorough way. The students, in preparing for a symphony concert of French music, made a special study of the history of France. The political background and the social life of different historic periods were discussed. As French music is influenced greatly by the dance, several French folk and court dances were presented in the final performance which summed up the project. A community scrapbook was made by the class, in which compositions, musical themes, original pictures, and portraits of composers were included. I have with me some photographs of children in costume. *(Here pictures were shown).*

In one particular school in Cleveland, of which we are especially proud, we have a radiola with a 104 loud speaker, a Duo Art grand and twelve orthophonics. This school has a generous supply of records and player rolls in the library which are used by English teachers when they present Shakespearean comedies, and by Social Science teachers when they are studying such units as immigration, religious toleration, transportation, and early colonial life. Needless to remark, we should like to have all our junior high schools thus equipped. One chapter in our new Social Science manual is devoted entirely to lists of records and songs to be used in connection with the various units studied. This musical outline, touching as it does on historical, geographical and social conditions, is a course of study in itself.

In cities of the size of Cleveland, it is possible to use the Young People's

Concerts of the Symphony Orchestra as high points in a course of study. Our concerts for the past two years have been closely related to the other subjects being studied. In addition to our Young People's Concerts, we have definitely set up a choral concert and a Metropolitan Opera matinee which are to be attended during school hours. The local committtee of the Metropolitan has prepared a booklet this year containing summarized librettos of operas which will be given in Cleveland the first week in May. Hansel and Gretel and Pagliacci records are being studied in advance of the opera.

Every school has at its disposal today a marvelous new invention whose value is too stupendous to estimate at present—the radio. Through the radio it is now possible, with proper organization, to extend the benefit of these fine concerts out into rural districts. For three years the Cleveland Symphony Orchestra has been broadcasting its concerts. Our junior high school appreciation has thus taken on the nature of a community project, the Plain Dealer publishing articles on Sunday which prepare for radio concerts presented the following Wednesday. Vocal recitals supplement the instrumental concerts; visual aid suggestions are sent out three or four times during the year so that teachers will know what phonograph records to use in advance and what pictures to use in connection with the concerts.

Before I close, I want to show you some slides used in all Cleveland junior high schools and in many elementary schools, in preparation for children's concerts during the course of the year. These were borrowed from the Cleveland Art Museum. Pictures of all the instruments played by Cleveland Symphony men, portraits of all composers whose works were heard, and a variety of other pictures were made into slides by our own Educational Museum.

May I leave these two thoughts with you, in closing? First, all music is Music Appreciation in its truest sense; and second, in junior high school, as elsewhere, music should be made a part of the vast field of learning, only a small portion of which each human being is permitted to master during his brief life time.

A YOUNG PEOPLE'S CONCERT

Chicago Little Symphony Orchestra—GEORGE DASCH, *Conductor*

(This concert was treated as an appreciation contest, students from the New Trier and Evanston Township High Schools participating. Except for the answers printed in parentheses, the program as it appears below was in the hands of the students in printed form.)

PROGRAM

I. OVERTURE TO "MIGNON" - - - - - - - - *Thomas*

"Mignon" is a light opera in three acts with text by Barbier and Carré and based upon Goethe's "Wilhelm Meister."

The story is of a beautiful girl, Mignon, who when a baby was stolen by the gypsies and reared by them. Filina, a very gay and handsome actress who often made Mignon very unhappy, is also involved in the story.

The overture, which contains some of the melodies heard in the opera, is a favorite concert number. The introduction begins with two short duets.

Name the instruments which play the first duet

....
(clarinet) (bassoon)

Name the instruments which play the second duet

....
(oboe) (flute)

Name the instrument which plays the brilliant cadenza

.....
(harp)

The introduction leads into Mignon's beautiful song, "Knowest Thou the Land?"

Name the instrument which plays this solo melody .....
(French Horn)

The spirited polonaise which Filina sings in the second act brings the overture to a brilliant close.

II. Rondo from Sonata Pathetique

Beethoven, arr. by George Dasch

A rondo is a musical composition in which you may expect to hear an important theme several times.

How many times did you hear this theme?.....
(4)

III. ....
(March of the Dwarfs, from Lyric Suite—Grieg)

This number belongs especially to one of the following nationalities: British, Scandinavian, Russian, Spanish.

Underscore the nationality to which you think it belongs.
(Scandinavian)

IV. a. ....
(Puss in Boots, from Sleeping Beauty Suite—Tschaikowsky)

Some music is so descriptive that we can understand the story without knowing the title of the composition.

Write in a few words what this music says to you.

.....
.....

b. ....
(The Flight of the Bumble Bee—Rimsky-Korsakow)

Write the name of the composition and the name of the composer if you recognize this composition

V. ....
(Polonaise, from Eugene Onégin—Tschaikowsky)

This composition belongs to one of the following dance types: waltz. minuet, gavotte, polonaise, bolero.

Underscore the dance type to which you think it belongs.
(polonaise)

SECTIONAL MEETING

MUSIC IN THE RURAL SCHOOLS

ADA BICKING, *Chairman, State Director of Music Education, Lansing, Mich.*

LODI-LEROY LITTLE SYMPHONY ORCHESTRA

F. W. RUDOLPH BEHRENS, *Conductor*

PROGRAM

HUNGARIAN DANCES, NOS. 7 AND 8 ..... *Brahms*
LES ADIEUX ..... *Sarasate*
INTERMEZZO FROM L'ARLESIENNE SUITE NO. 2 ..... *Bizet*
RAKOCZY MARCH ..... *Hungarian*

INSTRUMENTATION

Ten First Violins	Five Clarinets
Nine Second Violins	One Bassoon
Two Violas	Two Eb Saxophones
Six Violoncellos	Two French Horns
One Bass	Four Trumpets
One Flute	Two Trombones
One Oboe	One Drum
	One Piano

This orchestra takes its name from two villages of Medina County, Ohio, from which the majority of its players are drawn. Lodi with a population of 1,240 has a high school enrollment of 101; Leroy with a population of 241, a high school enrollment of 74. Both schools are of the consolidated type, drawing their pupils not only from the villages in which they are located, but from about twenty-five square miles of the surrounding farm territory as well.

Each school has had its own local orchestra for from four to six years, but the combined orchestra dates back only to the fall of 1926. In that year Mr. Behrens, director of the local orchestras in both schools, invited sixteen of the best players to form a combined group which has come to be known as the Lodi-Leroy Little Symphony Orchestra. The object of this orchestra was to give the more advanced players an opportunity to perform music of a higher grade of difficulty than was possible in their local school groups. Rehearsals were held for two hours every Wednesday evening with regularity in attendance a necessary condition of membership from the very first. New members were added as players in the local orchestras of Lodi and Leroy acquired the necessary proficiency. Players from other schools of the county also joined the ensemble from time to time until at present the membership numbers forty-eight, drawn from eleven different communities of Medina County. Students who have graduated are encouraged to retain their membership and mature players of the required ability are also welcomed. The

orchestra has thus become a county-community project, an example of what can be accomplished in rural and small town communities where the various small units co-operate in combining their musical resources.

The orchestra is a direct result of a broad, county-wide program of music instruction. The schools of Medina County offer not only the usual vocal work in the grades and high school, but also provide instruction on all band and orchestral instruments and piano. This instruction is given in regularly scheduled classes in school time and is paid for by the boards of education. A two-year instrumental course is provided as a minimum county standard, with three or even four years of instruction available in some schools. All teaching is done by circuit supervisors who travel from school to school by automobile. Practically all members of the Lodi-Leroy orchestra began the study of their instruments in these school instrumental classes.

The trip of the Lodi-Leroy Little Symphony Orchestra to Chicago was made possible by the support given the project by the Lodi Commercial Club, The Lodi Rotary Club, The Lodi Rotary Anns (women's auxiliary of The Lodi Rotary Club), and other public spirited citizens of Lodi and Leroy.

COMMUNITY GROWTH AS STIMULATED THROUGH MUSIC IN THE RURAL SCHOOLS

M. CLAUDE ROSENBERRY, *State Director of Music, Harrisburg, Pa.*

The statement is old but nevertheless true, that our public schools are the most important institutions of the counties. They represent the greatest cost or outlay of public funds, and are, on the other hand, indispensable to the life of a self-governing people. Our schools are also a vital factor in the development of those mental skills, habits, traits of character, social and civic ideals which contribute to the development of an industrious, useful, happy and desirable citizenship.

During the past ten years, there have been tremendous progressive improvements in the various phases of educational practice and administration. The rural schools are beginning to keep pace with this forward movement. At any rate, it seems to be the aim of County Superintendents and Township Boards of Education to provide better buildings, equipment, materials, and a teaching force that will provide superior educational opportunities to the young people of the rural schools. These administrators are not unmindful of the increasing cost of public business and are therefore striving to keep the cost of education at the lowest possible point and at the same time provide a system adequate to the demands of the hour.

I believe that this attitude of our present day rural school administrators is one of the most significant indications of community growth as stimulated through music in the rural schools. These people, mostly of middle age, realize now what could be done for them if their youthful days were not passed and their student days gone by. They see the truth clearly enough to say: If I were young again, I would do thus and so. It is obvious that they are putting it this way: I *am* young again because I see this truth and because I am now fully determined to do what it demands. This attitude is

cracking many a hard nut, resolving many a difficult problem, renewing youth and rekindling ambition. They are realizing that the fine art of fine living is to live for service, and that they can live for service only when they are intent on securing by their daily effort life in greater and yet greater abundance.

The truth is come to a realization that he who is musical, educated, cultured; who is tactful, sympathetic, encouraging; whose natural and attained equipment makes for distinct character, is a benefit to any community. Such a person is indispensable in the musical scheme of things. Many of us who believe in eternal life would be literally panic-stricken if we were convinced that everything we do every day is destined to become a part of our eternal record. And yet in the very nature of eternity it must be so. It is because of this truth that we see the summation of the fundamental requisites of our art in the word Character.

Let us analyze the situation to some extent. No human being can become adjusted to environment without some educational training. It may be as limited as that which underlies the simple activity of the primitive savage or as complex as that which is demanded by the highest status of civilization. In any case, education aims to establish the individual as a new center of activity that is capable of working upon environments with benefit to himself and to all others.

The average education of the rural schools, that is, without specialization, is directly concerned with environmental needs. Special education such as that in music must be carried on in conjunction with the rural school system, and subsequently while purveying to a need it must also concern itself, at least to an extent, in creating that need.

The rural music supervisor, then, is a member of society who assumes to be capable of providing (through natural gifts that have been properly led out by education) certain social demands that are a part of our rural community expression of life.

The rural child, in particular, is a potential in two homes: that of its actual childhood, and of that other, yet to be, when it shall establish itself as a maker and founder of another family-unit in the community life.

The rural music supervisor is essentially a dealer in futures. This point of view in regard to the child as a home-maker is one instance. This the music supervisor shares with all other teachers, in that she so helps to train and develop that the impulses and expressions of early years shall be the ampler impulses and expressions of later life. No rural childhood experience so rich as music can be made should be a diminishing or disappearing influence. Writers without number have testified to the value of music as an inspiration in the home and in the individual life. Many a hardened sinner has come back repentant at the sound of a melody from the distant years of early life. Such instances are not sentimental, but they are full of true sentiment, at once virile, vigorous, and vital.

If in the teaching of rural children we cannot exert an influence that carries itself forward with greater momentum as the years pass, we should once more look over our method and system, our purposes and intentions, and return to the broad highway where music is a human influence.

The inherent and eager interest of the rural child should inspire the supervisor of music to undertake the upbuilding of musical taste and interest in the particular home of which the child himself is a member. There is, no doubt, far more trouble involved in this than in presenting the lesson at school and leaving the families at home to take or leave the musical opportunities. But there is also a vast amount of satisfaction in it. A deepening of interest in music is always to the supervisor's benefit, but it also results in a mutual benefit. The introduction of music into the home through the advent of the music supervisor should be regarded as a significant event. The children are taught to play and sing, but the families at home may tactfully be taught to enjoy. The capacity for enjoyment is inherent in practically all human beings.

The establishment of music in the curriculum of the rural school is based on the wise decision to awaken an interest in it and to foster a love for it that shall be carried into after life as a contributor to the full round of citizenship.

And yet we make too little out of the immediate benefits of music in the rural home. Where there is a piano, phonograph or radio, there we may look for rich possibilities for the children. If they do no more than to learn the familiar songs that have endured because they are true of sentiment, it will enrich the rural family life today and the child's life when he becomes a home-founder. To sing and play and dance in childhood is a fair insurance that to sing and play and dance will add joyance to the length of life. It is in this sense that the cultural study of music in the rural schools becomes an investment of high order. No man who hums now and then the melodies of his boyhood, needs be mistrusted. It has been well said that there can be nothing wrong in the heart of one who sings spontaneously.

Therefore music should enter the rural home to its enrichment. The rural supervisor of music is poorly equipped in the ethics of the profession who does not perceive this essential and elevated spirit of the art when presented to our rural children. The mission of rural school music is often humble, but it is no less genuine for that reason.

Given a County Superintendent of Schools and Township Boards of School Directors and Supervising Principals blessed with a bit of vision and love for things beautiful, and rural school and community situations in music will be set up that will be entirely comparable with the best of urban situations, and in some instances more effective. This is being ably demonstrated in the Commonwealth which I represent, in the counties of Westmoreland, Berks, Lebanon, Montgomery, Lancaster and others, even to the extent that a number of the rural supervisors of music have been sent to represent their respective school districts at this Convention and are present at this meeting. This is also true of a number of other States; and what a sense of satisfaction and encouragement it is to those of us who fully realize the responsibility of providing the same opportunities in vocal and instrumental music for the rural communities as is generally being provided in urban communities.

May the increasing growth of music in our rural schools and communities ever be adequate to the development of a citizenship which shall be able to properly carry the increasing responsibilities of tomorrow.

WHAT THE MUSIC CLUBS CAN DO TO ASSIST IN THE RURAL SCHOOL MUSIC PROBLEM

MRS. E. J. OTTAWAY, *Second Vice-President, National Federation of Music Clubs, Port Huron, Mich.*

Childless parents frequently know better how to bring up children than we who have gone through the mill and have been forced through experiment into resultant wisdom and understanding by the unexpected antics, reactions, and ebullitions of our irrepressibly and gloriously alive children. The superficial pronouncements and ominous head-waggings of these sterile wise-acres are the bane of our existence. Let them once attempt the growing and nurture and development of even one little life, and they will soon learn that smudgy faces are as nothing to singing hearts, and shocking somersaults but preliminary training leading to invaluable energy and power in good citizenship. How to convert one into the other is a matter for life study.

You who have spent years in trying out the best methods whereby the children of America may be introduced into the marvelous, shining, transforming world of music, command the highest respect and gratitude of the members of the National Federation of Music Clubs. Not for a moment do we measure our scientific understanding of school music problems with yours. Not for a moment would we assume the critical role, airing misinformation concerning the inadequacies of school music teaching either in city or rural schools. The 300,000 members and 3,500 musical organizations of the National Federation of Music Clubs are seeking with you to meet a vital need in the lives of our American people for a sane emotional outlet, for spiritual expression, and for the enjoyment of the best in music. We must take up our mission fervently. With you, we join the poet Yeats in saying, "We who care deeply for the fine arts are the priesthood of an almost forgotten faith, and if we are to bring the people back to a love of the arts, we must take upon ourselves the method and fervor of a priesthood."

INFLUENCE OF THE MUSIC CLUBS IN CREATING A DEMAND FOR GOOD MUSIC

James Francis Cooke of the *Etude* said at the National Music Teachers Association meeting in Rochester last year that the five vital factors in the development of American musical culture are schools, organizations, city bands and orchestras, manufacturers of musical instruments, and publishers of music magazines and music. The National Federation of Music Clubs, including the professional and the laity and with contacts in cities and towns throughout the country, and definite projects affecting music in the church, home, school, theatre and every civic institution, creates a desire for music education, a willingness upon the part of tax-payers to pay for it in municipal musical groups and in the schools, and thereby helps to establish a clientele for the music manufacturers and publishers. Glenn Woods, in addressing the National Biennial Convention of the Music Clubs at Portland, Oregon, in 1923, said that insistence by music club members, parents,

and tax-payers upon proper music instruction in the schools would do more to help music educators to meet their problems and carry out their plans than any other one thing. So we meet with you to be advised as to what is proper music instruction, and what are the best solutions, in order that we may throw the influence of our organization in the direction desired by you as professionals in the school music field.

What the Music Clubs Have Done for Rural School Music

Rural school music is one phase of music education which is of tremendous interest to both supervisors and music clubs. Before surveying the field of what the music clubs can do to assist in the rural school music problem, may we first glance briefly at what they have been trying to do.

Since the music clubs do include musical specialists, musical parents, and tax-payers, they have wielded a powerful influence in persuading school boards that music is of sufficient importance to warrant expediture of enough money to assure proper instruction. To my knowledge there have been countless instances, chiefly in towns and villages, through the efforts of music clubs to sponsor music in one form or another in the schools, where music supervisors and teachers of instruments have been engaged, or where petitions to the school board have brought about music instruction in the schools by trained educators. The National Federation of Music Clubs has carried on a campaign in which every music club has been asked to purchase a phonograph and records for a rural school; to give benefit concerts for the purchase of music equipment; to give a series of music appreciation programs in rural schools. Further, we have in a few instances successfully elicited the interest of music clubs in working with associations of Parents and Teachers in engaging travelling supervisors of music for rural school districts. When funds were low in Michigan, the Federation of Music Clubs purchased the records necessary for the music training course for rural school teachers in forty county normal schools. Seven hundred teachers are sent out from these forty county normal schools in Michigan yearly to teach in some of the eight thousand one room rural schools where there is almost no music instruction. Music clubs have induced county libraries to loan portable phonographs and to circulate records having to do with music appreciation courses in the rural schools. Stealing time when there already was too little time given for the regular music work, we have disturbed the equilibrium of supervisors with local, district, and even highly organized state music memory contests which have made the need of more time for music apparent to school heads; have developed the more sane courses of music appreciation; have stirred rural districts to a desire for music instruction, brought about the engagement of local supervisors and in one state at least (Michigan) the appointment of a state supervisor of music who immediately met the insistent and growing demand for help in the rural districts by outlining a music course for county normals and rural schools after travelling about the state to note conditions in the rural schools.

The conditions are desperate, as you school music educators well know. For example, the Saturday Music Club of Marquette (in the Upper Penin-

sula of Michigan) purchased a portable phonograph for use in the rural schools of Marquette county, which is larger than the whole state of Rhode Island, and where the phonograph outside of the city is practically unknown. Only a tantalizing beginning where the need of an organized music course and equipment is pathetic.

The New Jersey Federation of Music Clubs has helped to inaugurate three plans for the rural schools: the County Helping Teacher Plan (on trial in two counties, Ocean and Cape May); Uniform Teacher Training in Normal Schools (adopted but not in effect); the appointment of a State Supervisor of Music (held in abeyance). Mrs. Kathryn R. McClelland, state president of the New Jersey Federation of Music Clubs reports: "It is difficult to remedy the condition of rural school music without a state supervisor. In Hudson county there are only consolidated schools. All the districts therefore have music supervision, but in Burlington county fifty-one per cent of the teachers and pupils have no music supervision. Atlantic county has music supervision for about ninety per cent of the pupils, while the neighboring county, Gloucester, has nearly twice the number of pupils without any supervision. This contrast is true throughout the state. It has been found possible to undertake the three plans by diverting the money from an old railroad tax to music education in the state."

We sing "America the Beautiful" with pride in our purple mountain majesties towering above the fruited plains of advanced civilization, forgetting that a tragic barrenness of life can be possible here in the midst of plenty, education, advantage, and opportunity for all. Shocking is the significance of a scene enacted in a Kansas rural school when a state president of music clubs presented music and explained its beauty to an audience of hard-working, poverty-pinched country women. One wept quietly throughout the performance, and at the end burst into tears and said, "I have longed all my life for just a little music, and to think that my children cannot have it." This case is but one in thousands in rural districts which are not reaping the benefits of taxation. Speed the day, and may the music clubs work earnestly to bring it about, when the music advantages of city schools may permeate and brighten rural life!

What Can the Music Clubs Do to Assist in the Rural School Music Problem?

1. *Inform themselves on conditions pertaining to the teaching of music in the rural schools in their counties.*

A music club should never proffer assistance before being informed as to the number of consolidated schools in its own county; the number of one room rural schools; the music supervision, if any; the plans of the county commissioner of schools for music teaching, and the disposition of the district school boards toward it. A music club committee assigned to rural school music should understand the various plans for rural school music teaching before attempting to espouse any one plan, or to assist in financing a supervisor.

2. *Sponsor County Music Supervision.*

Music clubs should lend their influence to the furtherance of solutions offered by experienced educators, such as the three plans suggested by S. T. Burns, County Superintendent and Director of Music, Medina County, Ohio:

Plan I. One supervisor in five townships in each one of which he spends one day a week, visiting one room rural schools, or spending an entire day at a township consolidated school. $500 or $600 from each township makes a net salary of $2,500 to $3,000, figures at which fairly well-trained teachers are available even with the necessary auto or livery expense. Examples: Marion and Portage counties, Ohio.

Plan II. Join nine or ten or even more schools together, and employ two or more supervisors to do the work. Each consolidated school is visited by two supervisors, one to do all the vocal, the other all the instrumental work, or divide on it, one teacher to be the authoritative director. Every school pays for one day of instruction per week, but receives one half day weekly from each teacher. The cost is the same as in Plan I. Examples: Medina county, Ohio, and one county in Indiana.

Plan III. Extend the idea and combine all schools in a county under a county music director and corps of teachers. This plan differs from the city plan only in dealing with from eighteen to twenty school boards. The inspiring orchestras and choruses brought together as a result of county supervision and the spirit of coöperation engendered are benefits which music clubs should emphasize in spreading propaganda for official music instruction in rural schools. Music clubs and associations of Parents and Teachers are being urged to join forces to bring rural school boards to see how the lives of their children may be enriched, and how through music and the inspiration and social contact it brings, they will be content to remain on the farm as invaluable factors in the life of the nation.

3. *Form adult rural music clubs.*

Since the importance placed upon music by adults determines the attitude toward music in the school among pupils as well as teachers and school boards, adult rural music clubs, choirs, choruses, and orchestras are formed, and music departments in local Farm Granges. The Indiana Federation of Music Clubs is assisting the State Farm Bureau to organize quartets in every local farmers' group or grange, and is sponsoring county choral contests between these groups.

4. *Help to raise standards of rural and village teachers of musical instruments and leaders of school bands.*

A rural village school saxophone quintette under the direction of a salaried teacher hopping like frogs through Dvorak's "Humoresque," the name of the selection mispronounced by the teacher, and followed by "Has Anybody Here Seen Sally?" gave the music clubs of a certain district pause. That sincere man was doing his best for these rural pupils. We would hesitate to chronicle his pathetic efforts were it not that we know that he is so out of touch with the world of music teaching in the schools, so unaware of

In-and-About Supervisors' Clubs, so far removed from the beneficent influence of the Music Supervisors National Conference, that there is no possibility of his knowing of this kindly criticism. Official supervision is badly needed. Lacking that, the music clubs can do something quietly and tactfully toward higher standards. Further, the certification of teachers of instrumental music should not be so simple a matter.

5. *Stand for the appointment of a State Director of Music Education or a State Supervisor.*

Knowing of the lack of school funds in rural districts, of the all too frequent complete lack of understanding of the importance of music training in the schools and of coöperation in promoting plans for the teaching of music in rural schools upon the part of the county commissioner of education, and of the rarity of the consolidated school which makes school rural music supervision possible, the music clubs see the desirability of official assistance and pressure from a state director of music education or state supervisor of music, and have successfully appealed in some states for such official help to meet the rural school music problem. Suggestions from, and occasional personal supervision of a state official accomplish much in maintaining high standards in the work of supervisors and teachers of instruments. The music clubs believe that one state official whose entire time is devoted to an effort to meet the needs and remedy the evils of music instruction in the schools and chiefly where the need is greatest, in the rural schools, who can carry out the plans of a State Music Council, is far more effective than such a council or committee alone, the members of which are music educators who are overwhelmed with their own official work. Therefore, we strongly advocate that the State Federations of Music Clubs coöperate with state branches of Parents and Teachers to secure the appointment of state supervisors of music.

In a normal school in Michigan, the president did not at first react favorably to the state supervision of music idea, and said: "We are supervised to death. The other day three supervisors got off the train at a little village to examine the cattle." Healthy cows and pigs we must have, but may we not have one official who looks after the aesthetic side of the lives of our boys and girls through that essential element of the spirit's life, music; who teaches our children how to be happy, to express the longing and feeling for beauty which is in them, in addition to their training in material efficiency? Therefore we strongly advocate state supervision and county supervision of music as well. We believe that other states will soon follow the lead of New York, Pennsylvania, Maryland, Kentucky, Mississippi, Ohio, and Michigan in the matter of state supervision. We are advised that fifteen thousand consolidated schools in the United States have replaced one hundred and fifty thousand one room rural schools; that in Ohio four thousand one room schools were abandoned in five years; that one-fifth of the area of Oklahoma is under consolidation; that in five years Kansas has established one hundred and sixty consolidated schools. In Michigan, Miss Ada Bicking, state director of music education, says: "There are fifty-seven rural agricultural high

schools. In all of the rural schools, from the one room to the consolidated, music is offered, but much of it is not worthy of the name." Hence, the music clubs are warranted in urging music supervision in consolidated schools by teachers not burdened with other subjects, and in forwarding county music supervision.

6. *Purchase radio equipment for rural schools, and acquaint them with educational symphonic programs.*

The courses of music appreciation taken in connection with a series of programs broadcast by the great symphony orchestras of the country are proving to be of great benefit to school groups possessing radio equipment. The Detroit, Cleveland, and other symphony orchestras conduct contests or reviews based upon these programs, and invite school groups anywhere in the state to attend the final review concert. To hear such perfect rendition of the masters over the radio during the year, and the symphony orchestra itself once a year is an experience of transcendant revelation. Music clubs can help rural schools in securing radio equipment and in carrying out the course of concerts and study, all of which means an entirely new world to the rural school pupils and often to the teachers.

7. *Help to inaugurate group singing with records where there is no supervisor.*

The technique of group singing with records can be learned by a trained music club member who can assist an unmusical rural school teacher to accomplish much.

8. In response to my request, C. N. McHose, music supervisor in the schools of Lancaster county, Pennsylvania, contributed the following:

From the individual club standpoint, many things can be done. Supposing that the school or district has no music whatsoever:

(a) Create favorable sentiment among parents, tax-payers and residents. How? Organize a Community Singing School, and use the school building for the meetings. Let young and old come. Set the children apart, and have an experienced club member give them special attention, making it obvious that children with a little training do beautiful work.

(b) Follow up by suggesting the desirability of music in the school, asking their coöperation to make it possible.

(c) Have a qualified club member coach teacher, if necessary.

(d) Provide talent for a concert, proceeds to buy equipment.

(e) Assist in supplying teacher with a good accompanist, if necessary teaching one of the pupils to play the organ or piano. (This is one of the supervisor's greatest problems. If the teacher does not play, the pupils must be called upon, and very few are prepared.)

(f) In the meantime, interest officials in the need for qualified supervision over township, county, and state.

Where supervision is supplied by the School Board, the music club can also be of help:

(a) See that the supervisors are well equipped to teach. (Private teachers so often lack the ability to do effective class work.) See that the organ or piano is kept in tune. Otherwise the children's ear will not prove true.

(b) See that only the very best text material is used in connection with the songs. A lot of trash is creeping into the market. This applies to the character of the musical settings as well.

(c) See that the material is properly graded, and that the sentiment is in keeping with their age and spirit. (This is also very important.)

(d) Assist in supplying band and orchestra instruments, a record library, funds for prizes, and offer scholarships. Some of your club members may be outstanding teachers who would be willing to grant special instruction.

(e) Promote and encourage contests.

(f) Assist teachers in working up Musical Demonstrations, Musical Playlets, and assume responsibility for staging and costuming, or dancing.

(g) Provide fine pictures on musical subjects for school walls.

(h) Prepare music appreciation albums for the use of the school.

(i) Subscribe for the National Federation of Music Clubs Junior Bulletin.

(j) Provide suitable books for the pupils on musical subjects for the school library.

P.S. (by Mrs. McHose). Where a supervisor must travel from building to building, it might be possible for a club to finance the "flivver".

Nothing remains, surely, to make this paper effective except an audience of music club members to go out and purchase "flivvers" for travelling supervisors, engage county and state music directors, and settle the critical rural school music problem forever! However trivial each effort of a music club may seem to be, nevertheless the great sum total of endeavor cannot but help, with other agencies, to bring about in the end organized rural school music training which will be of tremendous significance in rural life.

One phase of music teaching which we all may well emphasize, and the most important of all, must not be overlooked—in country or city.

Johnnie came home from school one day, and in reply to his mother's question about the morning at school, said: "We didn't have anything this morning." "You had no classes? Impossible," said the mother. "Well, we did have music," replied Johnnie, "but that is nothing." Fact: Music does not register in the minds of the children in that school. Why? Johnnie can pass his grade without passing in music. The young supervisor, with a limited general education, with two years of required school music training, with no breadth of spiritual understanding, with an abridged salary, and a mind specializing upon a good time, has stuck to form and letter, and has not inspired a love and respect for music. Music club members, first and foremost, must help supervisors to open the world of music to the child as something thrillingly beautiful before learning note and rote. Music unfolds the spirit as the glowing bud opens to the sunshine, and is far too beautiful to be trifled with by careless minds. Through music we can work together to teach children to look at life with the eyes of an artist, we can encourage them to get out of life all of the gamut of beauty and durable satisfaction with which it is filled. It is because of the power of music to call into

graceful being the character of a child that is so vital in rural curricula, and so grievous an omission. Without calling out the spark of the divine, music teaching is lifeless, worthless. *Sine Dominus Frustra*—Without God All Things Are Vain—all things of which the fine arts constitute a very important proportion. Let us join hands to teach the rural children that anything that helps us to live is highly practical, even though it cannot be expressed in dollars and cents, that the present generation may grow up to be the citizens who will value music sufficiently to place it in the rural schools without hesitation.

The National Federation of Music Clubs believe with you that "democracy demands a rural life that will prove permanently satisfying to representative American citizens, and that this can be realized only as education puts rural people into possession of all the rich heritage of the race" in which music, in the amazing trail of years that lie behind us, in the marvelous and ever-changing present, and in the unbelievable future, has played and without doubt will play a most important role.

SECTIONAL MEETING

NEEDS IN SCHOOL MUSIC MATERIAL AND HOW TO SUPPLY THEM

C. C. BIRCHARD, *Chairman, Boston, Mass.*

NEEDS IN INSTRUMENTAL MATERIAL

DR. VICTOR L. F. REBMANN, *Director of Music, Yonkers, N. Y.*

Ten years ago, it occurred to me to interview the heads of our great publishing houses with a view of inducing them to provide adequate music material for school orchestras. Without exception, they received me courteously and attentively, but in every instance doubt was expressed of a sufficient demand for school orchestra music. Two years later a survey of music material then available for school orchestras was published. It contained 302 numbers, 21 in grade I, 50 in grade II, 98 in grade III and 133 in grade IV. Only three publishers, namely Carl Fischer, G. Schirmer and The Willis Company had school orchestra editions, none with scores. In 1925 a revision of the survey of music material was undertaken which showed an increase to 582 compositions: 140 in grade I, 128 in grade II, 144 in grade III, and 170 in grade IV. The publication of scores had been undertaken by Birchard, Ditson, Jenkins, Schirmer, Silver-Burdett and Willis. Since that year, publication of new orchestra music for school organizations has progressed rapidly enough so that the need of revising the survey of 1925 has become apparent.

A similar survey, compiled by Russell V. Morgan of Cleveland and published by the Bureau for the Advancement of Music, lists in a like manner band music adapted for school purposes. These two surveys show conclusively that we are being supplied with orchestra music, and to a lesser degree with band music, in sufficient quantity. Let us then consider its quality for a moment.

Due to the fact that a fair degree of unanimity exists among the leaders in instrumental work, the school requirements in reference to the grade of difficulty, the marking of bowing and fingering, the provision for substitute instruments and other technical features are given due consideration by all publications. Practically all school editions attain a satisfactory, and some a high, standard in this direction. In other words, we have a goodly supply of orchestra music, which is technically adequate for the middle and upper orchestral strata. There is still room for arrangements of the simplest kind which can be played by beginners' orchestras in the elementary schools.

Contemplation of the inner and deeper values of our present orchestra music, the educational, aesthetic, cultural, emotional and inspirational, reveals that some of the publishers are striving for a high ideal and are consciously treading the straight and narrow path of music educational righteousness. They bring forth music which is pure, wholesome, appropriate to the under-

standing and relative emotional capacity of the young player; music which exerts a strong appeal upon his imagination, which arouses pleasurable interest, which forms his taste in the right direction, which causes eagerness to conquer the technical problems, and which will remain with him permanently and linger in his memory as a treasured acquisition. These publishers aim to avoid the superficial, the tawdry, the trashy and the cheap; they shun that which does not ring true; they refuse to be accessories to the crime of leading the emotions of the child into the realm of sophistication, wrong sentimentality and bombast.

Education is just becoming aware of its omissions in the matter of training and directing the emotions. Music by its very nature must take a prominent part in this phase of education, and music publishers and supervisors will not be found wanting when the importance of the choice of instrumental material is thoroughly understood.

To the publisher we, the supervisors and teachers of music, owe the expression of our sincere appreciation for his aid in the advancement of our work, for his farsighted enterprise in exploring with us untried fields of endeavor, often with no assurance beyond a supreme trust in the good cause which we represent.

NEEDS IN SONG MATERIAL

LOUISE A. HANNAN, *Crane Junior College and Technical High School, Chicago, Ill.*

It takes considerable assurance on my part to admit to this audience that there are needs in song material, let alone to undertake to state what those needs are. I am not entering this discussion with the idea that I have the right to be dogmatic—for I am still hoping for the day of leisure when I can finish some of my own settings. I am attempting only to state my own observations—the result of fourteen years of experience in a particular field—a boy's high school. Surely classes averaging 1,485 boys per week from 1st year through 4th, beside all the extra-curricular musical organizations such as Glee Clubs from both high school and junior college, should warrant even the most unobserving in having a few ideas on the subject.

I have examined and tried out an enormous collection of music written for male voices, trying to find suitable material for Glee Clubs and classes. In so much of it, either one or all of the following essentials is lacking. Either it is out of range and unsuited to the adolescent voices; or it is not suitable in mood and atmosphere to the high school boys' temperament; or it is lacking in meat, in musical construction, is commonplace and does not wear well during necessary practice. It seems to me those are three prime requisites to good music, which are peculiarly lacking in the male voice library. There are some lovely things for girls' voices. I should like to see the same care and musicianship expended upon boys.

First, there is a general neglect by the composer of the facts of the adolescent voice, in writing for the average class and Glee Club; a group that has not had special voice training beforehand; a group to which one can

give but a minimum of such voice work; a group consisting of voices before, during and after the mutation period. A large body of male voice music is entirely out of range of such groups, for it is written for the adult voice. Even experienced composers seem ignorant of the limitations of range for this group. As a matter of fact, the music should lie within a compass of a third less than two octaves. I find the composers using the "C" or tenor clef, or writing the tenor parts where they are actually sung rather than the octave above, are more often successful than those writing up the octave. Largely, I suppose, because they know exactly what they are doing, for in so writing their understanding of the voice range is self-evident. Incidentally, as a matter of salesmanship, there is another angle that is worthy of attention. Many a teacher doesn't know just where tenor voices actually lie. Writing the music with Middle C written thus (not octave higher) is often a valuable hint or bit of instruction to such a teacher.

What is the range for high school voices? First and all-important is the 1st tenor question. Shall it be alto-tenor (counter tenors) or a changed tenor voice? In my experience I have found few real tenor voices among high school boys. When I do find them, I hesitate to use them on a first tenor part because of the danger of over-working and strain when the voice is so immature. Rather would I use alto-tenor. There at once one is limited. F or G below middle C is the southernmost limit and F or G above sufficiently high. That at once eliminates a number of very good songs I can think of, for while the first tenor is not too high, it runs too low, down to E or F on the Bass Staff. Real first tenors, however, without a great deal of training, can reach the same altitude and can sing the lower notes; but I don't believe it does the voice much good except under very skillful direction and the more limited range is better.

The next faulty part, in my experience, is that of the bass. If one cares much for the voice, she won't ask an average bass to go below A, first space bass staff. I have found very few who could go lower either comfortably or musically. Baritone parts are usually the least trying in most four part arrangements. However, D or E above middle C is a good average height and C, octave below middle C, the lower limit.

After establishing the limitations of range, I think the form worth some consideration. I have a weakness for a cappella music for boys. An accompaniment enhances the beauty, I admit; but that is for festive occasions. I am pleading for a body of good music to use when teachers and audience are among those missing—something that sounds when the crowd get together, something to have when school is far behind, something that is fine in contrast to the gang song. Again I repeat that for the teachers' benefit, the four part score, cued in exactly as sung, is an aid, and therefore desirable. I won't speak of arrangements of solos. I know very few that either wear well, lie within range or are worth the trouble of learning. The use of occasional unison passages, the successive entering of parts in building a climax, simplicity of harmony to emphasize the use of the occasional more colorful chords when they occur, correct voice leading of the inner voices,

contrasts in rhythm—in other words, simple four part writing, not the too obvious and commonplace, are characteristics of the most successful songs that come to my mind. I am always trying to find songs like the "Winter Song" or the "Jolly Roger." They are well written, are easy, are effective and best of all are typical of the boys' own exuberance and temperament.

I would like to see some skillful grading in Boys' Collections. Plenty of bass melodies (while the bass is learning how to use his new voice) with two or three simple accompanying tenor parts, for the 9th and 10th grades. Elementary four part harmony, where the bass begins to use tonic, dominant and subdominant after the manner of the "Harlem Goat," part of whose interest lies in the two "barber shop" chords that occur in the middle and at the end and serve as a beginning in developing the feeling for harmony, and whose form, a melodic phrase followed by a harmonic repetition, is extremely appealing to the young boys. There should be many such songs of that form; then such songs as I have already mentioned ("Winter Song" and "Jolly Roger"), progressing to more complicated harmony and introducing variety.

And that leads me to the last division of my subject, the text or lyric. There are some wonderfully beautiful songs about the stars and moon and the sea—a placid, ladylike sea—and many songs representing quiet, contemplative, restrained moods. They are extremely useful and pay for the time put on them. But for a real live, upstanding high school boy, such material in excess becomes an endurance test. He needs an outlet and songs to supply that need, songs which make the quiet type a joy and not a penalty. I know just how the boy felt that was sent to the office from a singing class. In answer to the question, "Well, what is it this time?" he came back with "Oh! she canned me because I sang on a rest." So many songs that try to supply that lack are so poorly written and so commonplace! A real boy needs meat. You can't fool him in music any more than in mathematics. An empty, thin setting is just that, and after a momentary interest it becomes tiresome. What is a favorite solo—cheap stuff like the "Harlem Goat" that gets a passing interest? Not a bit. "The Two Grenadiers." And it never seems to grow tiresome. There is always something new at each rendition. Why not try for the same sort of material in three or four part boys' songs? Instead of "Sailing o'er the sea so gently," why not the "Song of the Shark"? Why not "Fifteen Men on a Dead Man's Chest, Yo-Ho-Ho and a Bottle of Rum," built up with smashing chords, unison passages and a sweeping, swashbuckling rhythm? The same crowd will sing the next instant "Drink to me Only With Thine Eyes" with all the fineness, delicacy and beauty that the old song calls for, and with real enjoyment. The Cesar Franck "Hundred and Fiftieth Psalm" received unflagging interest throughout oft-repeated rehearsals—mostly without accompaniment. Why? Analyze both form and lyrical content. So, too, does the "Song of the Camel Drivers" by Franck. Note the interesting harmonic treatment and the imaginative appeal of the lyric. But try to get either one of those alone, without a song like the "Winter Song" or the song of the "Jolly Roger" as a relief, and note the defeat of your plan.

So I appeal for songs that are sound musically, that are written by expert musicians to insure both wearing qualities and range and that furnish an outlet for the exuberant moods of youth—"The Gypsy Trail," "Love of the Road," "Song of the Shark"—all sorts and types suitable for the high school age, building up a new and very much needed library of high school boy songs.

NEEDS IN MATERIAL FOR MUSIC APPRECIATION

M. CLAUDE ROSENBERRY, *State Director of Music, Harrisburg, Pa.*

In considering the question there are two preliminary statements I wish to make. First: The needs as stated will be those expected in a superior teacher as near the ideal as possible, not minimum standards which might enable a teacher to "get by." Second: The aim in appreciation is the development of a broad, intelligent appreciation, not a liking for some particular phase or style of music; the tinkling tune, a sentimental ballad, just emotional stimulus, a purely analytical attitude, a keen recognition of instruments, a series of fanciful stories, but a vision and appreciation of music as an art—as it has developed through the ages in conjunction with the history of man and the progress of civilization and education. The aim is what you would naturally expect from a teacher of superior mental caliber and earnest purpose.

THE PHYSICAL EQUIPMENT

The most necessary and satisfactory equipment is a modern type phonograph and a few records. The machine need not be expensive. A piano with an accomplished pianist as teacher or a player piano with many fine rolls are entirely inadequate, too limited for the broad field of appreciation.

The modern phonograph with the modern electric process records reproduce the color and quality of all instruments, including the piano, in the most varied dynamics, either as separate instruments, various small combinations, the full symphony, the band, or vocal combinations.

The teacher can give full attention to the class and any details as the composition is being played. The needle can be lifted at any place and with a fair degree of accuracy any part of the composition may be repeated.

The selection of the records is one of the most difficult and important problems. The teacher who has a very definite idea of needs will not, of course, have so much trouble. No record should be purchased which will illustrate only one point; it is indeed a poor record that will not serve many purposes. One record may be used, for instance, to illustrate some form scheme, as two or three part; it will also illustrate sections, phrase, period, cadence, accent, meter, rhythm, melody, harmony, note values, instruments, style of composition (as march, minuet, waltz, folk song) or some stage in musical development, particular composer or school of composers, etc. Another record may illustrate another kind of form scheme (as rondo, allegro sonata); some mood (as joy, sorrow, fear, haste, courage); various instruments used; style (as classic or romantic, symphony, chamber music, con-

certo, overture, example of composer's style) or many other uses. So it is best to start with a few records and add as necessary, rather than to waste money in useless records. A few good reference books and current magazines will also be necessary to keep abreast of the times and to increase one's knowledge and refresh the memory.

The mental equipment or preparation of the teacher is all-important. A broad general background in music is necessary; a knowledge of or ability as a performer upon certain instruments or experience in a symphony is a big advantage, but not necessary.

We need to get away from the formalized routine which still characterizes the average music period. By proper methods of teaching, formalism can largely be eliminated. By taking the tastes and enthusiasm of the children where we find it and by presenting beautiful material, gradually a desire for only the good can be achieved. The influence that music has upon the child depends almost entirely upon the method of presentation. Music must meet the emotional needs of the child and satisfy his innate tendencies if it is to function in his life.

Consequently we need teachers who are thoroughly trained both academically and musically. They should have a broad background. They should be well rounded musicians who have heard a great deal of music. A teacher should be worthy of imitation, for he is responsible for the attitudes created and for the development of the taste of the child. He must have a keen appreciation and love for beauty in order to inspire that love in others. He must have taste, judgment, enthusiasm and an unprejudiced, open-minded attitude. The emotional life of the teacher, as well as that of the pupil, plays an important part in teaching any subject; but it is especially important in developing the aesthetic feelings and tastes, for emotions are contagious.

The teacher, if possible, should have some knowledge of form structure and harmony—the more the better—and then forget it as far as technicalities in class are concerned when teaching. This knowledge is the teacher's scientific means to aid him in his understanding; in the light of this knowledge he must interpret the music in the language and experience of the student.

He should if possible have a knowledge of music history, that he may intelligently trace the development of the art as civilization has developed. It is said that vital teaching develops the subject as it has developed with the race.

Perhaps the most harmful attitude toward the teaching of music from an appreciative basis is that of the two types which I shall now mention. First, there is the teacher filled with textbook knowledge who thinks that it is his duty to try to impose on the pupils all of his theory, analysis, etc. The second type is the one who is afraid to even mention the technical side; instead, he pretends to make his approach through an historical background of no more than an elaborate oration, on either the composer or his work, which is beyond the understanding of the child. Yet both of these types of teachers are, to their knowledge and satisfaction, teaching music from a

so-called appreciative basis. The musical training of the teacher and the training for teaching are two distinct things, although most intimately related.

The average school child is not the professional of tomorrow. If, however, we are to carry forward the idea of giving to every child the opportunity of knowing and enjoying good music, it becomes necessary to produce a larger group of trained teachers. The aim of music teaching from an appreciative basis is to give "not only technical knowledge to the gifted few, but also a cultural training to the many." The teaching should consist of the experience that will widen and intensify the ideas of musical structure and interpretation and thus lead to comprehension and enjoyment.

The teacher who teaches music from an appreciative basis should be able to help his pupils to "open their ears to many beauties they would otherwise miss; to stimulate their imaginations so that they may feel something of the emotional impulse which inspired the composer." He should remember also that all kinds of music are not to be looked at from the same point of view. In some styles of music it is the pattern that stands out, while in other styles the expression is the outstanding feature. It is true that music presented from a story basis has its place among the musical experiences of the children; but by no means is all music adaptable to this method of presentation. Some one has said that music develops according to its own laws; then the teacher of music must understand these laws and be able to interpret them in his own words, if the higher forms of the art are ever to be the source of fine pleasure that they should be.

The more the teacher knows the more complete and rich will be his teaching. He especially should know something regarding the sister arts: literature, painting, and architecture. He need not necessarily know how to paint; such requirements would be impossible to meet. But it is an advantage to pupils if he has at least studied these subjects from an appreciative angle. He should have read literature and poetry, and in his teaching of music be able to draw comparisons with the other arts. The more comparisons and associations which can be formed, the more vital and lasting will be the images. He should know political history. He should be able to parallel music history and development with political history and the development of civilization.

Something beyond book knowledge then seems to be essential—life experiences; experiences with different types and classes of people, a practical knowledge of human nature. All the academic education possible will never make a poet. He may be able to write in all kinds of meter, accent, rhyme, know all figures of speech and style, have an endless vocabulary, but if he has not real life experiences and associations with men his poetry will lack that which would make it endure. It will lack emotion. A poet can only write effectively of what he has experienced. So also a composer.

One great need for the teaching of music from the appreciative basis is a better understanding of the function of music in education. This understanding is lacking on the part of many teachers, supervisors of music,

school superintendents and the general public. When music ceases to be treated as a frill or as a skill, is given to boys and girls that they may love it, and is used as a means of developing character, it will find its true place in the school curriculum.

The last requirement necessarily can not in most cases be met fully until the individual has reached maturity, but this should not bar young people from teaching appreciation. They must begin sometime, and as their experiences broaden they should note with pleasure their fuller appreciation and comprehension. What the young lack in experience they should make up in energy, zeal, and youthful vigor.

As stated, these requirements are for an ideal teacher; however, they are within the reach of many and are not too high for the importance of the subject.

ESSENTIAL QUALITIES FOR ALL SCHOOL MUSIC MATERIALS, AND PRESENT SUPPLIES

WILL EARHART, *Director of Music, Pittsburgh, Pa.*

The discussion which I have in mind of qualities appropriate to educational musical material may perhaps be most easily approached from the basis of musical aesthetics. Certainly I do not expect to contribute anything new to this subject, upon which countless volumes have been written. It may be, however, that such knowledge of musical aesthetics as we possess has never been sufficiently applied to our educational theories and practices. Indeed, I am convinced that many of the imperfections of our work have been due to the fact that we have not, before beginning to teach music, answered to ourselves, with a tempered finality, these questions: What is music? What is it good for? Yet only after some sort of answer, spoken or implied, is returned to these questions are we fully prepared to answer that third question, which has primarily and almost wholly engrossed us: How shall we teach it?

Now the field of musical aesthetics is generally regarded as vague, and many of my friends appear to believe that every element in it is controversial. Nevertheless, I find writers generally in agreement upon a few simple but basic conclusions, and these are fortunately sufficient for our purposes. They are, briefly, that music has two elements of beauty, namely, Beauty of Tone and Beauty of Tonal Design. Of these, Beauty of Tone is a sensory element, corresponding to color in graphic art. It invades, charms, "subjugates" us, like the perfume of flowers, without any effort upon our part. If we step into the church on Sunday morning and the organ is pealing, the place is transformed for us. It may be but a chord, sustained and vibrant, but the effect is immediate and powerful. But if, as we take our seat, the chord is continued unchanged, we soon become weary, even irritated. The tones must go somewhere, must describe some sort of a coherent, balanced, interesting design, or they soon lose their compelling power. What they do, where they go, is a matter of interest because we have memory and coördinating power. What happens in Measure Two is significant only in

relation to what happened in Measure One. This appeal is not to the senses, but to the mind.

Music arouses, too, mood, feeling, emotion. There is no time to discuss this deeply, but I should like to point out that our response to Beauty of Tone or to Beauty of Design is in itself an emotion, and that Beauty is not neutral in color. There is a beauty of the lily and a beauty of the rose, a beauty of the California mission and a beauty of the Gothic arch—and we do not feel the same way about all. The chord heard as we enter church may be robust or celestial, may have any one of a hundred colors; the design upon which the tones embark may be spirited or grave, solemn or jubilant. In short, it may be beautiful or unbeautiful in a hundred moods. I venture to say, however, that the emotions of which most persons think in connection with music are associated emotions. This is particularly true with respect to vocal music; for vocal music has words, and these words tell a story, picture a scene, set forth a human situation. Let no one confuse such interest with specific musical interest or appreciation of musical beauty. My long continued desire to see instrumental music developed in our schools is directly due to my feeling that true appreciators of music, patrons of chamber music recitals and concerts given over to the older classicists, could never be developed so long as the children, by reason of our wholly vocal program, were trained to think of music as being characteristically and properly of operatic or ballad interest.

The two factors, Beauty of Tone and Beauty of Design (including under the latter term all that the tones are and all that they do, simultaneously and consecutively) are compatibles, are markedly congruous, and one predisposes toward the other. We can sing "Oh, Yes, She's My Baby" in a raucous tone of voice and no one senses incongruity; but we can not sing "Drink to Me Only With Thine Eyes" in such a tone of voice. Similarly, we can pound out some "Carolina Blues" on the most tinny and out-of-tune piano, and none who hear will be angered; but we can not treat a Chopin Nocturne that way. A beautiful tone thus predisposes us to receive a beautiful thought; beauty and nobility speak to beauty and nobility.

Santayana, in his book "The Sense of Beauty," says significantly: "Form cannot be the form of nothing." Continuing, he pleads eloquently the necessity for Beauty in the Material out of which the Forms of art are wrought. "The Parthenon not in marble, the king's crown not of gold, and the stars not of fire, would be feeble and prosaic things." And again: "Taste, when it is spontaneous, always begins with the senses." . . . "The beauty of material is thus the groundwork of all higher beauty."

The material of our art is Tone, and unless and until it be beautiful there can be no worthy musical art. Kreisler might play for us the most lovely and noble composition by Bach; but if he played it upon a cheap, squeaky and scratchy violin, its beauty and nobility would be lost to us. No artist has ever disregarded this necessity of spinning a beloved musical design in the finest and most ravishing tone which he could coax from his instrument.

But if tone, flawlessly beautiful tone, is indispensable to the adult, the musician, the artist, it must be of still more engrossing importance to the child. The child is in a sensory stage; his senses are acute and delicate, and he is largely absorbed with the impressions they convey to him. Moreover, his span of attention and his coördinating power are insufficient to enable him to hold before his mind in unity, and appraise in its relationships of part to part, a piece of any considerable length. He can, however, attune his ear to accuracy, purity and beauty of tone, and be taught to seek these qualities in all his musical efforts; and let us not forget that when he thus seeks beauty of one kind, he is predisposed toward and made receptive to beauty of a larger kind.

The mistake we have made, as it appears to me, is that we have conceived musical education in terms of conquest of special forms or specific musical pieces instead of growing fellowship with those musical graces that must invest any and all music that is fit to listen to. Progress in repertory, we may call it; but what does progress in repertory amount to if one piece after another is performed in an unmusical manner, without the slightest advance in musical taste or power becoming evident? That way leads to musical ruin. Yet many a chorus has sung from September to June, and the only difference between the last lesson in June and the first lesson in September was that they were singing at the end on Page 217 and at the beginning on Page 3.

School music material reflects our unformed or imperfect aesthetic and psychological notions. Once the interest in pieces, imagined or real, is given precedence over interest in musical effect, a host of evils appears.

The first tendency is to make pieces interesting or "popular." Rote songs for kindergartens and primary grades are supplied with jiggy and unvocal rhythms and with unlovely and literal texts of narrative or recitative character; songs for upper grades and high school similarly deal with commonplace or exciting events, the very nature of which is incompatible with a fine musical atmosphere, and which can consort only with a musical style that is empty or vulgar. Since no genuine musical satisfaction, no genuine musical endeavor is present, since the passing interest of a new tune or a new set of words is the sole stimulus, a progressive decadence is likely to set in. It becomes necessary to purvey more and more crude excitements, rhythmic and textual. A world of dreams, of pure imaginings and transports, into which the tiniest infant, with wide and wondering eyes, may enter—nay, does enter, till shrewd and world-bitten adults dissipate the wonder—is so forever lost, and a very present and very changing world is substituted. In a word, the poetic feeling which exists in every human being's breast is disregarded and a crude literalism is cultivated. Music, of all the arts the most incorporeal, has made no contribution toward the fulfillment of its particular mission.

But apart from the effect on character, we have to think of the effect upon strictly musical education. If anything distinguishes the musician from other persons, it is that he has ears to hear; and he listens, listens intently, almost prayerfully, and does hear. If he is anything more than a tonal freak, he listens, moreover, not only for tonal facts but for tonal beauty. But what

happens to the ears of pupils when their attention is fastened upon words, texts, scenes, and their voices are employed on fast-moving and snappy rhythms in which not only tonal beauty but tonal accuracy are of little importance or concern? How is it possible, in connection with such methods, to imagine that we can reap rewards, either in results upon the right feeling of the student or in terms of his development in sheer musical power?

Instrumental music is saved from the vulgar realism that words not coordinated with musical effect may possibly introduce; but instrumental music is only lately beginning to come into its own. Not many years ago our beginning orchestras were forced, for lack of better material, to play the most abominable trash. Not only was it lacking in the atmosphere proper to children and youths, but if it had been especially designed to dull the ears and distort the technical form of playing of the students, it could not have attained those ends more successfully. The second violins, for instance, were provided with double-stops in "after-beat" rhythms. If they played them in time (which was doubtful) it was with stiff, short strokes and abominable tone. And they were so certain to be out of tune that we were afraid ever to stop the orchestra and listen to them. Our only hope was to cover them up with the piano, which clearly announced what they vaguely aimed at. *How* could their ears be trained by playing those short and obscure tones? Tone must be held a little time to register; the ear must have time to discriminate, appraise. As well expect a real orchestra to tune by a staccato *puff* from the oboe, answered by sixteenth-note fragments from the other instruments. Instead, as we all know, each player holds his tone long and makes it as pure and true as possible. Why will we not, in our *school* music, similarly render to the ears that which is aural?

This obsession with pieces, instead of with musical effects and factors, growing fellowship with which would open out a whole world of musical development and appreciation, has extended to our music appreciation work. I am not opposed to formal instruction—if that is the word!—in music appreciation, but I do declare that advance in repertory and growth in real musical feeling are not the same thing. I have seen groups of children who were deeply and beautifully musical, and who sang in a way to make one weep, whose knowledge of classical repertory was very slight; and I have seen other groups of children, and also numbers of adult laymen and even numbers of adult musicians, whose knowledge of classical repertory was quite extensive but did not appear, as far as one could discover, to have done them any good.

No, appreciation of music is pleasurable response to the beauty that is in music; and Santayana is right in affirming that "the beauty of material is (thus) the groundwork of all higher beauty." If a child has been led to a love for beautiful tone and beautiful musical effects through his own everyday practice in music, he may then *extend and apply* his appreciation to other and different music that is reproduced for him. Even then the process must be delicately guarded, for unless this reproduced music is really lovely in tone—especially at an early stage, before the child has learned to reach back of the sounds to the form which they describe—he will not be charmed, no

matter how much veneration his teacher counsels. To require an attitude of appreciation in such case is to invite hypocrisy. The least harmful thing that can then be done is to fill the intellect—since the heart is to remain empty; but "knowledge about" is not "response to," and can never fill equal place, either musically or spiritually.

The condition of public school music material in general may perhaps best be traced by comparing it with our English readers. Gradually our educational literature in English has been built up until we now have, for every year of the child's development, a rich supply of genuinely educational material, nicely adapted to the child's technical powers, intellectual comprehension and heart interests. With respect to vocal music, there was a time when the more familiar and simple (and often more vulgar) pieces of the adult repertory were brought over into the school room and constituted almost the whole of musical literature for children; but little by little, through the years, this has been changed, and today an educational song literature is available that is equal to the educational literature for English. When we turn to orchestra music, we find the development much less complete, but making rapid progress. Instead of being limited to the easier pieces from a commonplace theatre orchestra repertory, we can now find appropriate music judiciously selected from the masters, and beautifully and skillfully arranged for three or even four *melodic* violin parts as well as for all the other instruments. There is not yet half enough of such material, it is true, and some one will some day receive the blessings of us all, and much financial reward in addition, if he will undertake extensive researches and bring out from old suites and dances by Bach, Handel, Haydn, Mozart and others, delicious bits of pure music, untainted by earthy program, and exactly matching the fresh hearts of the young; the material is coming, if not here in abundance now. With respect to band, however, the provision of suitable material has hardly begun. Valiantly, and with a zeal deserving of a better cause, do our alto and tenor horns, like our second violins of old, supply "after-time" (and no recognizable tones, or no tones that we like to recognize) to shoddy tunes that owe their little lease of life solely to the fact that they can withstand such brutal attacks and at least be none the worse. Valiantly do our players and directors attack Chaminade's "Scarf Dance" (selected by some one as the contest piece in a recent band competition) in happy innocence of the fact that that piece requires a light hand at the piano, grows clumsy in orchestra, and is as remote from the idiom of the sonorous and slow-moving band as could well be imagined. Yet even here there are signs of improvement. A recent course for beginning bands, for instance, provides the players, as soon as each is possessed of a few notes, with a Bach chorale. Nothing better could be asked. The slow movement, the long-sustained chords, the sonority, breadth and dignity of style, all are appropriate to band and excellent for the technical and musical development of the players. Indeed, slow movement, brief length, and emphasis upon the aesthetic creed which supports absolute music, are the essential factors, as I see it, in providing a proper musical education for the young or for beginners of any stage; and these are in contrast to rapid and obtrusive rhythms,

strong programmatic intentions, and attention to the character and interest of a long composition as a whole.

That public school music material must be technically easy goes without saying, and few editors have been insensible to this need. That it should lend itself to the *proper form* of technic has not always been seen with equal clearness, as we observed when we were speaking of second violin parts. In general, however, technical fitness was the first and for a long time was the only requirement considered.

The second requirement, that public school music material, no matter what degree of technical ease or difficulty is necessary, must possess genuine musical value, has slowly gained recognition. That recognition is not yet complete and universal, but progress is so rapid that we can all take heart.

But music may be technically appropriate and may be worthy music and yet be ill adapted to the students to whom it is assigned. The possibility of such further maladjustment is due to the fact that there are not only *degrees* of good in music but *kinds* of good as well; and we do not always have enough of sensitive sympathy and power of divination to enable us to penetrate the child's world and know whether what is good in general is also *good for him at that particular stage of his development.*

The error of this kind that is perhaps most extensive I have already mentioned. Because we have conceived the child to be literal minded, have not believed that wonder, imagination, the capacity to lose himself in beauty, were his portion, did not know that his senses could be charmed by musical tones long before he could comprehend a musical design, or that he could become so engrossed in music that the literal meaning of a song-text hardly penetrated his consciousness, we have at times given him long songs, dramatic or declamatory texts, rapid rhythms, story, picture, dramatization, and analyses of long and programmatic instrumental compositions reproduced for his appreciation—not to mention names of composers, descriptions of orchestral instruments, etc., etc. Most of these have their place, even at the beginning of the child's school life, and all have place at some period; but this is subject to the condition that the essential musical hunger of the child, which is for something other than these, is first appeased, and that his feet are thereby set upon the path of a right understanding of the whole nature and function of music. Could we only have known that brevity and simplicity of design and tonal and melodic beauty were the prime essentials for the child's early development, how much error might have been avoided.

Among other qualities that our material should possess, I should place, also, downright sincerity. There is an unwavering integrity in the heart of a child that is seldom matched by an adult. Even in his make-believe, the child is whole-hearted. To approach his clear-eyed presence with cloying saccharinities and coquetries of expression that disclose the sophisticated adult trying to be sweet and ingratiating to children is little less than an insult. Tunes (with congruous texts) that are cute, or that have an affected and incredible sprightliness, belong to this same category of the insincere. Only folk-tunes and the works of the masters are unfailingly immune to such contamination.

It is not difficult, at least comparatively, to judge whether a text deals with factors that lie within the experience or native understanding of a child or youth, but it is difficult to judge whether music itself similarly falls within his range of aesthetic understanding and interest. The moods of music and the subtle rhythmic, melodic, and harmonic factors that differentiate them, are infinite. To some of these moods and styles children and youths respond sympathetically; to others, that are, perhaps, almost indistinguishable in type from the first, they respond but little or not at all. No one without almost infinite prescience can forecast infallibly the reaction of any given group of pupils to a particular piece of good music, however carefully it has been considered; but long experience may, and doubtless has, developed a higher degree of intuitive judgment than appears at times to have been employed. Any person with such experience who will devotedly study the proposed repertory and prayerfully try to penetrate the child's consciousness will be able to discriminate fairly well between music that is foreign to the moods of pupils of a given age, or that insincerely "plays down" or "plays up" to them, and that which is in beautiful accord with the highest possibilities of their unspoiled minds and hearts and with their modes of musical utterance. The glorious discovery, when this is done, is that the teacher finds himself tending steadily toward the adoption of ever higher standards of music and ever greater conscientiousness of performance; for the child will reveal that, at his best, he is a little artist—genuine, if not highly developed—who is to be led into the realm of music only by those who approach it with clean hands and hearts as true in artistic feeling as his own.

WRITING UP TO CHILDREN

HARVEY B. GAUL, *Pittsburgh, Pa.*

The telephone rang one day last November and a voice said, "This is Clarence Birchard of Boston speaking. I want you to come to Chicago and spiel about how you write music for the supervisors."

"But," I stuttered, "I don't know anything about them."

"Well, look them over," he replied, "and see if you can't learn something. If you don't know, ask your wife; maybe she knows. Anyway, let's have a title as we need it for the prospectus."

So I sat down and thought of the most high-faluting title possible, one which suited an uncontrollable Narcissus-complex and one which gave room for copious back-slapping. This explains the title, "Writing Up to Children."

It has long been a tradition with profound and omniscient parents that you have to write down to children. To be sure Robert Louis Stevenson, Schumann, Grieg, and a few others have been among the dissenters, but conscientious parents know better. We must always remember children's immaturity; short skirts, short pants, short hair and short minds; and that loathsome thing we call, "making allowances."

Do you recall Christopher Morley's opening chapter of "Thunder on the Left," in which he has children wondering if "parents are people," or even

human beings? Of course we are people, but sometimes one has occasion to question whether we are really human beings.

I know, for instance, that I am a parent (at least the children are unfortunate enough to look like me) and I know I'm slightly grown up, as I have voted for a series of ineffectual Republican presidents, but whether I am a human being, "An Authority," my choir boys have reason to doubt and have so expressed themselves at various times.

All of which has to do with writing music for children. About ten years ago, Will Earhart who is the Mussolini of Pittsburgh school music, said, "I wish you'd write us something for our May festival." My knowledge of school music at that time was comparable with anyone's information on Chinese politics. I knew that there were situations and troubles but what caused them I hadn't the slightest idea. So I said, "Shall I make it easy and childish, Bill?" He replied, "Hell, no! Make it hard and colorful. Give it drama and write the way you feel." "But," I said, "What about range and all that sort of thing?" He answered, "You don't have to bother any more about range than you do about the kitchen stove at home. Write it for treble voices and remember the alto voices can drop down to low G and the sopranos can climb to top A and stay there." Which was a revelation and which explains how my first piece came to be. Mr. Earhart asked Nellie Richmond Eberhardt to scribble the libretto and the only instructions to either of us was "the sky's the limit."

In this piece about spring I felt the vernal call—calomel, sassafras, and the business of "Young April"; so I wrote progessions of augmented fifths, whole tone-scales, unresolved discords, and the usual spring rash. That was the way I felt about it, and if Will Earhart's kids couldn't sing them, well that was their hard luck and his nervous prostration. But to everyone's surprise they could sing them, progressions of augmented fifths, leger line discords, sustained tops and the rest of it; and furthermore they made them sound exceedingly good. Indeed they made such a brilliant job of it I was tempted to go further. Not only could the children sing chromatics and hit unprepared discords on the button, but the orchestra could play them, and in the accompaniment little was spared them.

I was astonished to find what feeling children had for drama and how they could make vocal such effects as rain, thunder and other climactic disturbances. Everyone knows they can sing cantilena but such things as imitative cantabile with one part over-lapping the other was new to me; and that the children did them well bespeaks Will Earhart's ability and the patience and capability of his corps of supervisors. Some five hundred be-ribboned kids did "Spring Rapture" (they did it a number of times) and they made it sound like a really imposing work.

When I sent the work to the publishers I thought they would turn it down saying that I was even more half-witted than ever, claiming that I didn't understand children and that if I thought kids could sing that sort of thing the quicker I took a nice padded cell in Bloomingdale the better for all concerned. But nothing of the kind happened. There came a nice hand-embossed letter from the publisher showing him standing at the prow of his

viking ship, looking very much like Lief Erickson discovering Boston; and in it he said "Sure, we'll take it, write us another." And that was the piece full of top A's, chords of the ninth, five-eight time, trick didoes or what have you. It taught this composer a lot and the chief thing he learned was not to be afraid to write for children.

I now know that the preconceived ideas all our magnificent mature minds hold, that music has to be diatonic, simple and of elementary rhythmic phrases, is the utmost tosh. The child mind, because it is unknowing, ungrooved, unset, unpetrified by age, can sing practically anything.

But to return to the business of writing. One day there came a script from a publisher which said, "Enclosed find poem that has never been adequately set. See if you can add to the gallery of horrors." So I called up our clinic, chief surgeon, anaesthetician, and wet-nurse Will Earhart, and said, "Bill, I have this thing here, how shall it be set?" His reply was, "Set it anyway you wish, only don't use one of those damnable Viennese waltzes. Kids don't waltze now-a-days and besides it's silly of you to be always writing skating-rink music. Write it hard and long and keep going."

It certainly is a great help to an ignorant and aspiring composer to have a complete laboratory close at hand. You can write an experiment and find out how horrible it is by merely consulting a diagnostician like Will Earhart. You hand him the script; he examines its pulse, says it has black specks all over, claims it suffers from over-work and suggests a little musical cod-liver oil or a nice pleasant cathartic or a complete retirement, and that is the end of the matter. The patient recovers or is killed, either event being beneficial to the tax-payers. Consult good old Dr. Earhart, office hours eight-to-eight, the Dr. Munyon of ailing musicians!

Anyway I set me down to do a virile thing and, living in Pittsburgh where iron, steel and coal are the very fabric of life, it wasn't hard to give this piece a smudgy, gritty, Vulcanesque look. The work was started in 5/4 time for no good reason at all, except that I thought it would madden the supervisors who had to conduct it. Lots of exclamations in 5/4 with a baffling accompaniment. The children got it much better than the teachers. A few theatrical broodings, sombre and sinister, empty fifths, and augmented fifths and more leger line cadences and the job was done. I put in plenty of tempo shifts, rhythmic variations, because I never could see why it was necessary just because you start a movement in 4/4 to continue the same way. Bars of 3/4 are directly followed by bars of 4/4, 5/4 and 6/4.

"This creates restlessness," a friend said. "That's the name of the piece," I answered; "I have never known a restful child. Most of them move and live in jerky rhythms. They eat in syncopated rhythms and as for their movements they are nothing but hop-skip-and-jump in 3/4, 4/4, 5/4, and every other unlethargic motivation."

So the work was sent to the publishers and they put it to press with misgivings and editorial rumblings. Will Earhart sang it with three hundred boys and girls and they made a great to-do of the plough-share and sword business; they sang it well and strange as it may seem it had a sound.

That taught me something else, namely that children respond to minor

keys and chords quite as well as they do to major effects. I knew they could sing chromatics, diminished and augmented chords but I fancied sustained minor passages would bother them. Not at all; they seem to get quite a lot of pleasure in them; and when it comes to putting strength into a work a succession of minor smashes is a tonic that can not be achieved by any amount of major bangings.

The publisher said, "It's all right if you know what you are doing, but I don't think you know." Which is just like an editor; proof readers and editors always take it for granted that a composer is a complete and utter idiot. I admit that most of us are Grade B morons but as to what I was doing I knew perfectly; I was trying to give "Tubal Cain" a swarthy, burly quality; I have a feeling that I didn't entirely succeed, as the royalty on that masterpiece doesn't quite equal a carton of cigarettes. However, it is a good work and one that I am fond of; and if that black, ugly duckling didn't quite make the swan grade at least I can blame the libretto; a libretto is always the apology and defense of a composer.

Within the past few years there has been a vast interest taken in Walt Whitman as a libretticist. More and more composers have thumbed "Leaves of Grass" looking for song, part-song and cantata verses. Instead of finding him a "barbaric yawp," as Emerson and his group of precious eclectics once designated him, composers have found him lyrical and not too difficult to set. In "I Hear America Singing," which was written for the Pittsburgh High Schools, I tried to get a quality of strength through figures of fifths. With unisonals and short rhythmic phrases I endeavored to get contrast; the result being that a great many kids like it, but thousands detest it and would rather see America trying to keep prohibition, companionate marriage or anything else, so long as it isn't singing.

The best thing in the work is a typographical error on page 4 of the male voice edition, in which the inspired engraver omitted the letter G in the middle of "singing." This making it "I Hear America Sining." Our male choruses do that bar with great gusto. Will Earhart did this work with five hundred youngsters and orchestra and whatever else was achieved it was decided that "America" makes lots of noise.

John Chapman, known to fame as "Johnny Appleseed," always had appeal as a lyrical person so I set him for the immature voices of Allegheny county, and he runs fifty pages of rhythmic hazards, key shifts, major keys and minor, easy keys and black bespattered keys. I find in looking over the work that "Johnny" spent half of his time floating down the Ohio in 5/4 time and in planting apple seeds in variations of two and three to a bar. I may say in passing that this work is referred to in the pedagogic term of "Old Johnny Applesauce."

In another number, also written for the Pittsburgh schools, I tried to do something in the modern French idiom. In still another there is an attempt at humor, and like all humor most of it is serious and not a little tragic.

Peter Beniot, the Belgian composer, was the first as near as we can gather to treat children in a dignified way. In "Into the World" he really wrote the first mature work. He set a standard for all of us; he sacrificed

nothing and yet he produced an animated, pulsating work for children.

What I am trying to do for children is to take them seriously. In each thing I do for our Pittsburgh children, I try to give a new twist, a different set of rhythms, a new arrangement of key changes, a distinct set of colors. I don't do this merely to be stunty but because I find children are free from musical convention and that they are eager for new impressions. I have found that they sing pretty well in 5/4 time and that quite a number of them are at home singing leger-line notes. I have experimented with my choir boys and find that they relish chromatic scales and I notice that they don't make much to-do about singing whole tone scales. Their minds are plastic and they learn things with avidity. Augmented intervals and diminished intervals which sometimes baffle mature throats and minds are relatively easy for them.

The one thing that one always has to keep in mind is breath. They have never been taught to breathe, and perhaps one may say "Thank God for that," and so their breath pulsations are perfectly natural. The one detriment in this is the sustaining of, say, a four-bar climacteric on a top A.

To me children are natural singing animals; they like a good rhythm and they love a good tune; they are pleased with themselves when they sing a good alto or counter melody and they do it quite as readily as negroes on a plantation.

"Writing Up to Children" means only one thing. Give them a rhythm or a theme which holds their imaginations. I have noticed that choir boys much prefer Dvorak's "Blessed Jesus" to his "Stabat Mater," and Handel's "Surely He Hath Borne Our Sins" from the "Messiah" to most of the works turned out by American choirmasters.

Good music for children, I find, is like Castoria; they cry for it.

WRITING DOWN TO CHILDREN

EDWARD B. BIRGE, *Indiana State University, Bloomington, Ind.*

In a letter written in the 17th century by Andrew Fletcher of Saltoun to his friend the Marquis of Montrose, occurs this sentence: "I knew a very wise man that believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation"; or, as the modern paraphrase has it, "Let me write the songs of a nation, and I care not who makes the laws." In other words the springs of conduct come from the heart. Hence the importance of children's song literature.

The typical child's song is the folk song, the song of the people. In its artlessness and directness of appeal, the folk song is child-like and nearest the natural expression of childhood. Nay more; the folk song is the germ of most, if not all, of the great music of the world, just as folk lore has been the foundation of its great literatures.

It is natural and inevitable, therefore, that the school song books which the children have been using these ninety years that music has been a school subject, should have contained many folk songs. We find them in the very first books, those compiled by Lowell Mason in the second quarter of the

nineteenth century. Most of these were the songs which children were singing in Germany and Switzerland in the days of Pestalozzi, through whose influence it was that music was introduced into the schools of this country. *The National Music Course,* compiled in 1870 by Luther Whiting Mason, was likewise filled with the folk songs of Middle Europe. *The Normal Music Course,* which followed the National in 1884, was written by John W. Tufts; he, too, found a place for many songs, not only of Germany, but of the British Isles. *The Novello Music Course,* edited by Francis E. Howard in 1890, is literally a small anthology of folk songs, largely of Great Britain. Each succeeding music series included a wider and wider range of racial song, until today our school music books contain the songs of practically all the nations of the earth.

But even from the beginning of school music publishing, though the European song predominated, songs written by Americans began to find a place in our music readers. This was notably the case with Lowell Mason's books. He himself wrote many songs for children, and it is instructive to note how successfully he conformed to the folk song type, in simplicity of style, both in his songs and hymns. His tune, "Nearer My God to Thee" is as nearly a folk song as can be imagined. John W. Tufts also succeeded in giving many of his songs the true folk song flavor, in spite of their having been written with a clearly didactic purpose.

The child study movement, which, under the leadership of John Dewey and others, stirred to its depths the educational world in the early years of the present century, profoundly affected the teaching of music. It shifted attention, for a time at least, from subject matter and the technical problems of method to the child itself. The new outlook brought with it a demand for songs rather than exercises, for more singing rather than method drills. Perhaps unconsciously to himself, William L. Tomlins, director of the Chicago Apollo Club, became the leading spirit of the "new education" in music. The singing of the children's chorus at the World's Fair in 1893 focused attention upon him and his message. Primary, intermediate and grammar chorus work, carried on solely for itself and with no technical aims, began to spread through the Middle West with a resultant demand for suitable song material. Eleanor Smith brought out *The Modern Music Series,* Alys Bentley *The Song Series,* and these were followed in due time by various other courses of school music books, including *The Lyric, The Hollis Dann, The Progressive, The Universal, The Music Education,* and finally *The Robert Foresman Song Series.*

Meanwhile, early in the century Jessie Gaynor began writing songs for her own children, and soon for the entire school world; and, a little later, W. Otto Miessner wrote his *Art Song Cycles* for children. William L. Tomlins edited the first few of the numerous *Laurel* Books published by Clarence Birchard.

This extraordinary output of school music in the last twenty-five years called for contributions of original songs on an unprecedented scale, in spite of the fact that the folk songs of the world were well represented in all the music series mentioned. Practically all the leading American composers

were asked to write children's songs, and the services of many music supervisors were drafted for the same purpose. Such marked and widespread activity in the restricted field of children's music calls for some kind of explanation. Was there not music enough in the world to fill these books without resorting to practically all of our American composers? Yes, undoubtedly. But music is not only a universal and international language, in which our children share with the whole world—it is also American, just as music in England is English. It was therefore appropriate and fitting that children's poetry, which reflected the thought and feelings of American children, should be set to music by men and women who had themselves been through our public schools.

And how have the children reacted to all this song material? Exactly as you would expect. Some of it they love, some they tolerate, and some they probably positively dislike. But this is the normal reaction, equally true of literature readers or any kind of material which is passed upon by a board of editors. And it is only fair to say that the school music books of the past quarter century contain as high an average of successful songs, judging from their popularity, as the music publications of any of our standard publishers other than those of school music.

I have written this rather lengthy historical sketch in order to suggest three things:—first, that an immense field has been created for writing children's songs; second, that as shown by the long succession of school song books, the folk song is strongly in evidence; and third, that the most successful children's songs written by our American composers have the simple charm and naïve appeal of the folk song. Run through the best of the songs of Eleanor Smith, Jessie Gaynor, Otto Miessner, and of Johnstone, Loomis, Chadwick and the rest, and this fact will become evident. Taking a poem which would appeal to children, and which they themselves liked, they wrote for it the best music of which they were capable, allowing for the limitations of children's voices and musical experience and comprehension. They were not always equally successful but they were always equally earnest and sincere, just as, if they had been writing in any other field of composition, such as orchestra or adult chorus, they would have given of their best.

Writing music for children probably demands a special gift; it is worthy of the highest creative musicianship; and this is as far as possible from "writing down to children," if the latter means lowering one's standards, or writing carelessly or mechanically, or leaving out the vital spark which a good song must possess. The composer who deliberately "writes down to children" may fool himself, but he cannot fool the children.

ESSENTIAL PRINCIPLES IN COMPOSITIONS FOR CHILDREN

HARVEY WORTHINGTON LOOMIS, Boston, Mass.

Mr. Ernest Bloch, the eminent Swiss composer, in a recent letter made the statement relating to educational music: "Nothing is good enough for

children." There may be those who think his attitude a too lofty one, but when we consider how many wretched examples of song have been foisted upon childhood through generations in all countries it should behoove us to rally round his high-held banner. Why should we ask little people to accept anything less beautiful than good music?

There can be no excuse for sacrificing beauty on the altar of so-called "simplicity," a loose term many folk employ, to apologize for something inept and inferior. The classic idea of simplicity seems to connote loveliness, as in the arch or sphere, forms easy to admire but difficult for most of us to draw. The history of art proves that to achieve beauty in simplicity is a task to employ the highest gifts of architect or composer.

The merely rudimentary in music is distressing to the most patient ear; to write a sixteen-measure phrase composed of quarter notes, and to expect to have it sound tolerably good (a hateful expression) is to look for the almost impossible; some composers have been able to perform such a thankless stunt. Beethoven *almost* did in the Ninth Symphony Hymn of Joy, but he yielded to the temptation of one or two dotted notes, a duplet and some half notes, with even the luxury of an unexpected syncopation; so we see there must be some diversion in the most elementary tunes.

Music should never be written *up* or *down* to children. It should sing itself across to them on the level of their hearts; that may sound rather sentimental, but if our songs cannot penetrate a little further than their eardrums we might as well shut up shop.

And the idea of delaying until a fixed date the introduction of certain obvious idiosyncrasies of tempo or tonalism is as preposterous as to forbid a child to use an adjective or an adverb because his teacher had taught him only the meaning of a noun. Perhaps for this reason many high school pupils are still in a haze about the difference between an adjective or an adverb: "She sure done good" is one of their favorite refrains! The stultifying effect of red tape in school curricula can only be equalled in courts of law. Even the most hide-bound preceptor will allow a child to view a sunset, long before his mind can grasp the celestial complexities that make possible its melting radiance.

Our children are our parents, and when we begin to realize *that*, we may not be so keen to stifle a little uninvited precosity on their parts.

It seems to be thought necessary to endeavor to tempt pupils to make a try at reading notes in the early grades; in high schools and colleges this brave emprise is frequently abandoned. But if we are to tempt the students, we should do so by offering them reading exercises clothed in such clever musical quality that the children are beneficently fooled, and find upon learning the notes that instead of a barren study they are possessed of a beautiful tune.

Happily, before descending into the rather dry study stage, there are a few golden years when we need not hesitate to pour into their willing ears almost any charming tune, untrammeled by inhibitions in regard to rhythm or pitch, provided we avoid the perverse alternation of seven-eighths with

five-eighth measure and eschew quarter-tones, for which fortunately our system of notation as yet makes no provision.

In these days of radio, we find that the average six-or seven-year-old kid is not balked by the most complicated ragtime of a Whiteman orchestra or the chromatic leaps of the saxophone. It is only in later years, when he tries to solve the arithmetical problem of a dotted eighth, that his debonair delight turns to ashes on his lips—if the metaphor is mixed, so is the child.

Singing by rote is a joy to most people; that is why community warbling is made a practise of in many places. Very few grown-ups have learned to read music, even among professional singers; in view of this doleful fact, is it quite necessary to charge little boys and girls with the irksome mysteries of time and tone relations, *quite* so early in otherwise happy school days? They might learn to sing several snappy songs during a session that now breaks their hearts over a triplet or a flat seven, which they could sing, for that matter, if you didn't ask them how to do it.

Unfortunately, there are comparatively few classic songs whose idiom a child can comprehend or reproduce, although instrumental music is rich in a delightsome literature fit to intrigue the youngest; the disproportion is due to the fact that a poem usually hampers the rhythmic fantasy of a composer.

In the school music books of today and their trend towards technical education, with the exception of folk tunes (which are often so faultily constructed as to be a malign influence in study), the great proportion of our melodies have to be written to order. It has been found that even many of our most cherished American composers have thrown up their hands, confronting the difficulty of writing a plausible tune that shall be beautiful, not too hard to read, and attractive to a little child. It is a comparatively easy thing to write piano-accompanied songs, but to conceive good-sounding, naked melody such as is required for teaching purposes in class-rooms, where there is too often no piano, demands a specialized form of expertness that even the greatest composers were seldom called upon to essay. Fortunately, now-a-days there are a few well-equipped musicians competent to exercise this subtle art which might be called music by implication, as certain draughtsmen by two or three dots and curves reveal to you expressive portraiture. But thanks to scores of successful late achievements in the line of liquid melody, we may reasonably hope that soon there will be a permanent *finale* to the terrible tawdry tunes that still infect some school-houses. In studying the adolescent boy's psychology in regard to music and almost equally in regard to text, one is frequently brought into contact with certain of the more elderly supervisors whose prevailing refrain seems to be "when I was a boy," forgetting that no living boy or girl could make such a remark. The horrible college songs, and other such, that were handed out sixty years ago as appropriate classical pabulum for youth, should have been buried beneath the hoop-skirts of that remote period. A program of music to be offered to boys and girls should be like a menu card; give them a chance to choose—they may not all clamor for bran biscuits and expurgated coffee. We must present them with melodies attuned to their modern ears, such as they hear on every hand, outside of school; they *will* live their own music

life, in spite of a world of supervision; don't let us irk them with thoughts of things better forgotten; they are pressing forward, and we oldsters should try to keep one jump ahead of the game. Our young kids brood not upon the shade of Washington; they soar on the wings of Lindbergh.

MUSIC FOR ADULTS AND MUSIC FOR CHILDREN

O. G. SONNECK, *Editor, The Musical Quarterly, New York City.*

Some music is suitable only for adults; some is suitable only for children; some is suitable for both and some is suitable for neither, because merely childish. With this observation of undisputable wisdom I could safely retire from the scene, but I am expected to risk security and agreement by personal elaboration.

To begin with: recently a distinguished composer saw on my desk some easy teaching pieces of the kind that gladdens the hearts of salesmen. He guaranteed that he could turn out such stuff by the ream, only much better as music. "Try it," I said. He did. With the result that, indeed, *his* stuff was more musicianly, but otherwise undesirable for the purpose because his conception of what a child should grasp digitally and mentally conflicted with what a child could so grasp. It was music by an adult who stooped to conquer but had only produced something, aside from its musicianship, which sounded as if intended for an adult with a baby mind.

The case is by no means isolated, but more frequent is this one: with a letter setting the author's vast teaching experience in its proper light and at the same time deploring her inability to find in any publisher's catalogue music pedagogically fit for her own pupils, comes a batch of pieces destined to set the educational world on fire. Usually they display a more or less intelligent educational design or idea, though generally of the kind to be found in hundreds of other pieces, but also an appalling lack of musicianship. And as for inspired talent to compose, that is, to compose something with a spark of distinguishing originality—a gift all the rarer, the easier the music is—not a vestige. Simply the case of a blindly desperate teacher who has fooled herself into believing that her gifts as a composer run parallel to her gifts as a teacher.

A third, rather frequent, case: a composer sets out to write an instructive piece for second or third grade. Before many measures have passed, he suddenly seems smitten by a lurking ambition for greater glory or by the speculation that he might just as well catch two birds with one stone. He proceeds to show off his prowess as a composer by making part of the piece a second or third grade teaching piece but other parts fifth grade with a hankering after a concert-pianist. With the obvious result that his hybrid can be used by neither a concert-pianist nor a child.

To add to this galaxy of failures, we have the composer who seems to think that drivel is what children need; the composer who seems governed by the principle that any grammatically correct but mediocre routine-piece which he rattles off, is good enough for children; the composer who hopes to please children by depicting childish titles with equally childish music,

though often enough the title appears to be an afterthought and, indeed, has very little in common with the music; the composer who with considerable justification theorizes about the obsolete staleness of idiom in so much music for children of the twentieth century, pleads for at least a touch of modernity in the musical ways and means and then proceeds to indulge in sophisticated musical piffle; finally that bore of a composer who puts on learned spectacles and tries to push the children up the *Gradus ad Parnassum* on the stilts of his abortive, desiccating pedantries.

Fortunately the ledger has a credit-side, the side which is to the credit of fairly numerous American composers blessed with the special gift of writing for children. And, indeed, it is a gift not one bit less special than, for example, the gift of writing chamber-music. Frequently, I admit, even then a pedagogical sense of the fitness of things is more pronounced than musicianship and the talent for composition, but the total result generally silences criticism of this or that detail. As for the ranking leaders in this difficult field of composition, so full of pitfalls for the unwary, they combine with a sort of sixth sense of what will interest the American child and with a methodical conception of educational requirements at each step, an impeccable musicianship, an enviable talent as composers, but best and rarest of all, taste.

Of all qualities which go to make an artist, it so happens that taste ranks highest. At any rate, on my own scales, an ounce of taste weighs more than a ton of knowledge. Furthermore, that adage about "a matter of personal taste" has sadly been overworked for the benefit and polite protection of him who lacks taste. As a matter of fact, there are things which neither the true creative nor interpretative artist will do, no matter whether he be conservative or "ultra." And, if he does do them, the sensitive listener will deplore them as a chance-stumbling from esthetic grace. However, taste does not manifest itself only negatively; it works its wonders also in a positive direction. A melody may be harmonized and the voices may be conducted in sundry ways which are satisfactory and give no offense, but let skill and inspiration be governed by taste and even a child will notice the delightful details which constitute that subtle difference which makes all the difference in the world.

Even a child, that is, if one takes the trouble to draw his attention intelligently to such things. Therewith I find myself suddenly on the much trodden Appreciation-Boulevard where most of us can but repeat and re-iterate our convictions. Now, to respect one's neighbor's convictions, is commonly held to be the attribute of a gentleman, but I waive the compliment in matters of appreciation of music. I belong to those who believe that all the talking about music, all technical explanation of music and the like is sheer humbug compared with the self-explanatory persuasive eloquence of music itself, sung or played by the children under stimulating guidance and training. First and above all, let them "make" music—the best music available that is within their capacity (and that of their teachers.) Their hearing the best of music within their capacity is second in importance, though, of course, indispensable and imperative. All explanatory matter, all theoretical study

ought to be but supplemental and even then it should restrict itself to the unavoidable. Vivisection may be necessary for medical progress, but vivisection of art for the better enjoyment of art is abhorrent.

Of the anatomy of music, both child and adult, for the appreciation of music as music, need to know even less than what they need to know in daily life of the complicated anatomy of the human body. And if it be a question between pointing out that the second theme is taken up by the first bassoon in canonic imitation of the second horn and pointing out the exquisite taste with which the composer unfolded the beauty of a phrase, then I favor unqualifiedly the appeal to the child's appreciation of taste. The mad-Mullahs among appreciationists may not know it, but many of us Nazarenes have come to consider their tribe a pest. We have begun to wince at the very term "Appreciation of Music," which stands for an essentially sound enough doctrine but is by now somewhat in disrepute because of the absurdities of an otherwise negligible type of educational drummers, zealots, charlatans and pedants who follow the Percy Scholes of the movement as the jackall does the lion.* Appreciation of music? By all means, but let it be music, not just the skin and bones of music.

If emphasis was laid on "the best music available," as a publisher I know only too well that the proverbial road to hell is paved with good intentions too often violated in practice, but as long as teachers themselves are accessories to such crimes, the responsibility remains joint, not single, and the law of supply and demand will continue to intrude itself unpleasantly. However that may be, in principle there can be no dissenting voice against "the best music available." Different it is with the qualifying words, "within their capacity," on which equal emphasis was laid. In a way that qualification, whether it pertains to physical or mental capacity, goes without saying, but just what is that capacity at various ages? A foolish question because no generalized answer can be given. Individual capacity cannot be measured with a yardstick and if it must be measured somehow for the purpose of groups or classes, then that task must be left to the educators. Yet one particular aspect of the problem continues to haunt me though (or perhaps because) my mind is still in an inquisitive haze. In fact, that aspect prompted the very title of this diatribe.

In making the point, if a point it be, I am at a distinct disadvantage because to my lasting injury, I was musically precocious, have no children and have never taught children. This I do know, however, that Goethe did not write his "Faust" for children, nor Dante his "Inferno," nor Shakespeare his "Sonnets," nor Ibsen his "Ghosts." Such works address themselves to the adult mind and can be grasped, except for incidental episodes, by the

* In expressing to Mr. Scholes my admiration of many years for his qualities of leadership, I was actuated by the fact that every vital movement has its camp-followers. To hold the leaders responsible for the mis-deeds of others is silly, but it is still sillier to want to scuttle the whole movement because one does not agree with every phase or procedure of it or feels that in the hands of extremists a particular brand of appreciation of music might just as well be labeled the depreciation of music. Several roads lead nowadays to the Rome of music, but the one marked "Intolerance" is rather too deceptive for comfort and safety.

adult mind only, if we bar Nature's whim in creating a few abnormal exceptions. Is it really so different with Bach's B minor Mass, Wagner's Tristan and Isolde, Beethoven's Eroica Symphony? I can understand a child getting the excitement of a dramatic spook-story out of Schubert's "Erkling" or the pomp and circumstances, even the final horror, out of Verdi's "Aida," but I doubt that such music as music is digestible by children. And this doubt, if you please, even with respect to Sonatas by Haydn, Mozart, Beethoven. This or that movement, yes, but on the whole no, for the simple reason that, generally speaking, these sonatas were not conceived for the child-mind.

The comparative simplicity of easy sonatas by the classics misleads many in thinking otherwise. A sonata by Mozart looks simple enough. Yet how difficult he is to play really well! To play the notes is one thing, but to possess the technique of style and to breathe the life of music into notes is quite another. Thus music often will become all the more dangerous for an interpreter, the simpler it seems to be. That truth was back of Anton Rubinstein's answer when in my salad-days I once asked him about the most difficult thing to play and he quickly replied: The C major scale. That one may push this distinction between means and contents too far, I readily grant and, of course, I, too, realize that music in dance-forms or descriptive and pictorial music will easily fall within the mental grasp of children, though not composed for them and sometimes far from simple. The reason for this receptive appeal is obvious, as it is for that of the pizzicati in Tschaikowsky's Fourth Symphony and other such special aural effects. Or, if a child hears Tschaikowsky's Piano Concerto magnificently played, the splendor of the fire-works may dazzle it, as much as the adult, just as child and adult move on a similar plane of receptivity watching the tricks of a Houdini, but the question here is of music as music penned by an adult for adult minds and to be understood as an effluence of mind.

But, said to me a famous educator, "The children just lap it up." My answer was, "My puppy-dog laps up just as enthusiastically all sorts of things, if the notion happens to strike him." No, the lapping-up argument does not satisfy me, especially not when I hear children, though the notes, etc., be correct, execute (I mean this literally) a Sonata by Haydn. My sense of cuteness may be gratified but the acuteness of my senses tells a different story. Nor does any procedure satisfy me by which the appreciation of adult music is injected into children as with a syringe, as when, for example, music conceived without a "story" and not even suggestive thereof by its title, is draped in a fictitious story to make the child understand the music. For my taste, altogether too much romancing has crept into the doctrine of appreciation of music and, if not romancing, then the game of hide and seek, by which I mean, for instance, the game of showing and demonstrating to the children an oboe and telling them to watch for it while the music is being played. Within reasonable bounds all that sort of thing is proper and some educators possess the enviable knack of doing it so delightfully that the children just "lap up" the information, but to what extent does it all remove the stumbling block that adult music remains adult music, even if spoon-fed allopathically to children?

We all agree with Dean Lutkin's tested theory that normal children, even though their taste may have been vitiated, can easily be nursed back to their natural preference of good to poor music. Thus the best of music would appear to come enticingly within their sphere of appreciation, though music and mind may lie on very different levels. Perhaps sheer loveliness needs no locks to lift the flow of juvenile receptivity to the level of adult expression and perhaps age is not a factor at all for experiencing awe in the presence of great art, though the message itself remain largely unintelligible. Nevertheless it seems to me a somewhat unnecessary risk, when from Bach onward so much good music unquestionably suitable for children is available, to push them beyond a point where their appreciation, becomes partial, ceases to be complete and depends on associative criteria. Am I quite mistaken, if I seem to notice some educators wandering erratically round that point? Possibly, but when I so often see half a certain theatre in my neighborhood filled with girls of about fourteen as the audience for psychological problem-dramas or even raw sex-plays, such a strictly American spectacle makes me wonder whether or no something at bottom similarly unwholesome and senseless has not crept into the appreciation of music. Of course, with this difference that music neither analyzes the hazards of life nor dissects characters and that a triangle in the orchestra happily still stands for something quite other than the eternal triangle on the stage.

MACHINE MUSIC IN EDUCATION

FRANKLIN DUNHAM, *Educational Director, the Aeolian Company, New York City.*

There is an old Roman expression, "Deus ex machina"—out of the machine comes God! A mechanistic solution of the Universe would lead us to believe that this human machine of ours, which in all its perfection at the height of youthful powers loses vigor but takes on wisdom and then expires is but the epitome of all other machines, man-constructed.

A visit to the famous collection of claviers at the Metropolitan Museum of Art is a liberal education. It teaches us that the simple monochord lived and became the clavichord, which in turn became "well-tempered" by Bach's introduction of changes in equalizing pitch, which in turn was displaced by the spinet, largely for sake of a desire for increased volume, which in turn led Christofori to build the piano of 1710, which in turn led John Chickering to adopt an iron frame for sake of constant pitch, which in turn became the piano of today with overstrung bass, which in turn when operated by another marvelous mechanism produced composed music—thus we have the reproducing piano simulating hand-playing, to such a degree that the most sensitive human ear cannot differentiate between the performer and his recorded playing.

"Deus ex machina"—this machine produces tones actuated from within instead of from without.

The radio, the television, the vitaphone, the new victrola, the what-next will all have their day—and pass on as we pass on. But while we have them

at the height of their powers, does it seem foolish to neglect to utilize them in education—and most especially in music education?

Education means growth. If we can throw off the shackles of a past we once lived in and face a present we must live in, we are doing all that can be expected of us.

Music Appreciation as a subject has been too much associated with man-constructed machines in this country. Possessing the greatest inventive genius in the world, we naturally made a pianola and then a victrola and then a reproducing piano. People like Mrs. Frances E. Clark of the Victor Company and Mr. N. B. Tremaine of the Aeolian Company sensed the uses to which these respective machines could be put educationally and began definite work to organize music courses in our schools which they would serve. You all know the success of the old pianola and old victrola. Crude as they were, they served; but unfortunately they created an impression that at least one subject, *Music Appreciation,* could not be taught without these mechanical aids, which is, after all, nonsense.

Mr. Damrosch in his talk yesterday told us he believed music culture in our country could be traced most directly to symphony orchestras and he gave us his estimate of one per cent total population who "appreciated" (and I use this word in its box-office sense) standard music of the classics. In a luncheon which followed his talk, at which I was fortunate enough to be present, John Golden, the theatrical producer, asked what made a classic and the answer was—a composition that lived. And, persisted Mr. Golden, how many years elapses before it is a classic? Mr. Damrosch said it could not be measured but told the story of the French people who have tried to measure the classic. Mr. Damrosch believes in machine music, for he said the rest of his life would be devoted to radio broadcasting of classical symphonic music, to gain an audience of ten million listeners while he explained in his interesting fashion what the music means, seated as he always is at the piano illustrating it *before* the real listening begins.

Can we take a hint from Damrosch in our schools? Can we realize that music appreciation is a free act of an individual and not a pouring-on of tone from a mechanical instrument? Conversely, can we pry out of our minds the prejudice that exists for the mechanical because our human frailty, our ego, decides we are in competition with it and therefore it must be by some tolerated and by others condemned.

What a mistake it has been to confuse merely a means of gaining music appreciation with the thing itself!

There are those who perform and do not appreciate, there are those who appreciate passively and there are those who appreciate through participation. Only the latter will survive. By creative musical thought, by singing, by playing, by bodily movement, by conscious listening—by all these means participation may be brought about; it is the essence of true appreciation.

If reproduced music can serve in the process, by all means let us use it—if it can't, throw it out.

The great high school orchestra you will hear tomorrow night could get no Grieg Concerto Scores, but rolls of Grainger's reproduced playing were

sent to the youngsters, who learned from them the "go" of the music and the task of accompanying Miss Hall, who will play the solo part. When Mr. Maddy distributed Chicago Orchestra parts Sunday, they were already well on their way to drilled performance. This is one of a thousand instances when machine music has served and is serving. We cannot all play like Hoffman, we cannot all sing like Chaliapin, we cannot all perform like the Philadelphia Symphony; but we can learn mightily from their model performances!

No longer can mechanically-produced music be discounted. We are only beginning to learn its usefulness. And when we have learned with one type of instrument, it will be replaced by another more adaptable, more nearly perfect; for the rule of this world is change, and unless you move with it you are caught in the under-tow. The under-tow means—oblivion!

When all our song material is supplemented by model performance, when our orchestra work has broadened to include a musical background of deep understanding of composer, his aspirations, his accomplishments, his method and his work, when our children give out created music from the sound chambers of the human body, soul and mind, when listening actually becomes participation—there will be no need of machine music in education.

Until then, we will bend our efforts to perfection and in perfection perish.

THE PUBLISHER CONTRIBUTES TO SCHOOL MUSIC

E. W. Newton, *Boston, Mass.*

A school music book may be likened to an automobile. Its value and usefulness depend on the quality of its material and the way it is put together. It must go easily and without friction. It must be durable. It must be a thing of use and enjoyment. It must be capable of transporting one to a more extensive view of life and living.

Today a successful music book is the result of coöperation between the editor and the publisher, a business alliance. If the publisher makes a profit it is shared by the editor. If the editor receives no financial return it means that the publisher has lost money. The motive of each is to render the greatest amount of service, and each is entitled to a legitimate compensation, a compensation commensurate with the educational contribution which he has made.

While printing is a part of publishing, yet there is a vast difference between a printer and a publisher. This is true particularly in regard to school textbooks. The textbooks of the United States at the present time are more attractive, more beautiful than those of any other country. The elements which make for attraction and beauty have all been developed by school-book publishers. Indeed, school-book publishing today in the United States has become an art, and one factor which has brought this about is healthy, wholesome competition.

When Luther Whiting Mason prepared the first school music manuscript for publication over sixty years ago, school music was in its infancy and his publisher did little more than print the manuscript. The vast improvements

in publishing which have taken place since that time can only be realized by examining side by side that product with the product of today. Compare such matters as the music type, the text type, the illustrations, the size and appearance of the page, the binding, the quality of paper, and so on. Indeed various publishers of today have developed certain art characteristics in their books to such an extent that the experienced reader may tell by a casual inspection from what press the book comes, without even looking at the publisher's imprint. This is indeed a contribution, and one which is exceedingly important.

But the publisher has contributed much more than this. A manuscript is submitted for publication by an editor. It must first be read by experts to determine its value from every point of view. Questions like the following must be decided: Is there need for a book of this kind? If so, does the manuscript adequately meet the need? Is it in accordance with the latest psychological thought? Is it practical and easy of application, not only by good teachers but by those who are more or less inexperienced? Is the music of the highest quality? Does it correctly represent melodically and harmonically what it purports to be? Is the poetry of the best? Is the reading matter properly expressed? These and many other details must be examined and passed upon before the manuscript is accepted. It must be borne in mind that the reputation of the publisher, fully as much as that of the editor, is at stake in every book issued.

Finally the manuscript is accepted. Then comes a further and more minute examination and as a result additions and emendations are suggested, in order that every note and word of the book may be authoritative. All of this is a contribution by the publisher which is of great service.

The present is an age of specialists, and today a publisher of text-books must have special departments. A well organized music department means expensive personnel and valuable equipment. Aside from the executive positions there must be advisers, both musical and pedagogical; research workers to investigate the enormous amount of music found in collections and libraries, public and private. There must be expert field investigators, whose duty is to survey the music work in different cities and report on characteristic features. There must be competent critics to report on manuscripts submitted. There must be a large staff of composers and arrangers ready at any time to coöperate. There must be general educators who render valuable assistance regarding school curricula and courses of study, and there must be an adequate clerical force to attend to the necessary details.

The well organized music department of today must have an adequate library, a large collection of books, each one of which presents something of real value. Not only must this library consist of music, but also of books about music and books on the kindred arts, books on history, on psychology. In fact it must be a library unrestricted and ready for use when needed. Then there must be at hand reports and data as to educational speeches, surveys, new educational ideas, programs, and so on. Musical instruments such as pianos, phonographs, records, reproducing instruments, rolls—all of the latest mechanical development—are a necessity.

And finally there must be constant contact with the great American public in general and the public schools in particular, in order that the specific tendencies in music may be appreciated and understood at all times.

Such an organization has a definite identity. It is a unit which renders service to the school public and at the same time acts as intermediary between the editor and the introduction of his ideas in the schools. Only by maintaining such contacts as these can any music department be successful.

The publisher has contributed much in the actual training of music supervisors through establishing and maintaining summer schools. In the early years these institutions were of great value and proved vital factors in elevating the standard of music teaching. There is no doubt that these summer schools have been the means of inducing the authorities of our universities and other institutions of higher education to include courses in public school music as integral parts of the curriculum, each receiving its due credit.

One other means by which the publisher contributes to school music is through the music representative. It is generally understood that his job is to sell music books, but as a matter of fact he has learned, like any good salesman, that the best way for him to sell music books is to be of service to the music supervisor. He is usually of modest mien, but he is an expert in various lines of public school music; otherwise he could not keep his position. He is always alert to the difficulties which confront the music supervisor, and many times in his reports to the editorial department of his company he suggests certain specific needs. Frequently the reports of various representatives coincide in asking for help in the form of a certain new publication. Then it is the duty of the editorial department to select a competent man to make a book which shall meet this need. Here again the publisher makes a contribution.

As a résumé we may state that the publisher contributes to the general progress of public school music in the following ways:

First, the publisher has developed a high standard in the mechanical features of school music books.

Second, the publisher through educational training not only has raised the standard of efficiency in music teaching but has also influenced colleges and universities to include public-school music as a vocational study worthy of adequate credits.

Third, through the music department the publisher has helped the editor and author to perfect manuscripts which shall become of general service to the profession.

Fourth, through able representatives the publisher has anticipated the needs of the profession and therefore is qualified to select editors who are able to prepare manuscripts to meet these needs.

SECOND EDUCATIONAL SYMPOSIUM

ADEQUATE MUSIC CREDITS FOR COLLEGE ENTRANCE

EDGAR B. GORDON, *Chairman, University of Wisconsin, Madison, Wis.*

Since the unit and credit are criteria for the measurement of work accomplished in secondary schools and colleges, it is probable that no topic has ever come up for discussion at the Music Supervisors National Conference that is of more fundamental importance.

Music has so long been the stepchild in the academic family that it is with no little pleasure, therefore, that I make mention of certain recent developments which are likely to be of importance in improving the status of this unfortunate child.

Within the past few weeks the Courses of Study Committee of the State University of Iowa recommended that students in the College of Liberal Arts be permitted to take music and graphic and plastic arts as a major on the same basis from all standpoints as in the long established departments in the College. This recommendation was approved by the faculty.

It is equally interesting that on December 5, 1927, the faculty of the University of Wisconsin changed the entrance requirements into that university; so that it is now possible under definitely stipulated conditions to offer a maximum of four units of music out of a required fifteen. This has added importance when it is known that the University of Wisconsin is regarded academically as one of the most conservative of all the state universities.

The effect of this action is already apparent, for other mid-western universities and colleges have requested copies of the material dealing with these courses; so that there is a strong probability that other institutions may take a similar action.

The academic mind, particularly that of the college and university man, is a conservative one; therefore the obstacle which has been met in the matter of academic recognition has been found in the institutions of higher learning. The state universities are looked to for educational leadership in many commonwealths, and state superintendents of public instruction are disposed to accept as standard their curricular requirements; therefore the status of high school music frequently is dependent upon the attitude of these institutions towards Fine Arts education. If they choose to recognize high school music for entrance credit there will be an incentive to develop a type of high school music worthy of credit. If, on the other hand, they do not choose to recognize it, music will continue to be a borderline subject and largely of an extra-curricular character.

Not only that music may be an accredited subject, but also the question of standards and the quality of music work required for college entrance is of immense importance. Upon this point we have little information at the

present time. I suspect that if the facts were known we should find little attempt is being made to prescribe the character of work offered. Of one thing I think we may be sure, and that is that acceptance of music units for college entrance, unless based upon a definite plan which will insure a high quality of work being done, is of little value in furthering the cause of music.

The immediate and sympathetic response of the faculty of the University of Wisconsin to a specific plan supports the conclusion that approval may be gained for a proposal that is seeking to attain educational objectives and to realize artistic standards of real worth.

First, may I say that in the Wisconsin plan we make a sharp distinction between curricular and extra-curricular music. We recognize the important place which music has in a program of extra-curricular activities. Our concern in the present instance, however, is with that type of music training which may be included in the regular high school curriculum upon precisely the same basis as other subjects.

The courses are divided into two general types: (1) Classroom type, involving outside preparation; (2) Laboratory or Rehearsal type, involving no definite outside preparation. All courses for which credit is given must meet for five fifty-minute periods per week. Classroom type of courses carry one unit of credit per year, while the laboratory type earn but one-half credit per year.

The courses for which credit may now be offered are: history and appreciation of music, theory and harmony, choral music, orchestra, band, and applied music studied under outside teachers who are properly accredited by the State Department of Education. The university prescribes the general content of each of these courses and the manner in which the work must be carried on. The plan is made in such a way as to insure a good quality of work, which is further guaranteed by a system of inspection by the university.

These standards are admittedly high; so that at the present time only a few schools in the state can qualify. Already the larger school systems of the state are revising and enlarging their music programs with a view to conforming to the new university requirements. The value of this revised plan of entrance credits is illustrated in an interesting fashion. For some years the high schools of the city of Milwaukee have been offering excellent courses in music and have allowed a maximum of four units in music for graduation. Under the former schedule of entrance requirements into the university, which accepted but one unit in music, Milwaukee students taking advantage of the musical opportunities of the Milwaukee high schools were automatically barred from entering their own state university. The result was that the gifted and better trained music students from Milwaukee rarely came to the University.

Of no less importance than the two developments which I have just mentioned is the evidence of friendly interest in music on the part of the North Central Association of Colleges and Secondary Schools. This organization has had a special committee on Standards for Use in the Reorganization of Secondary School Curricula which has adopted a tentative set of objectives which it seeks to make applicable to all subjects in the high school curriculum.

The committee is seeking to have each subject considered (1) from the Standpoint of the Social Objective; (2) from the Standpoint of the Vocational Objective; (3) from the Standpoint of the Leisure-Time Objective; (4) from the Standpoint of the Health Objective.

A special subcommittee on music consisting of Professor John W. Beattie, Mr. Russell V. Morgan and the speaker has presented a tentative report on high school music, considered from the point of view of these mentioned objectives. This report was printed in the March issue of the North Central Association Quarterly.

May I repeat that this report is not only tentative but also is more or less experimental in character insofar as it sought to fit music into an arbitrary set of objectives. I am happy to state that this report is already in the hands of our own Research Council where it will receive the full consideration and revision which it deserves.

In building the program for this afternoon your chairman has had in mind the various developments bearing upon the status of music and has sought to find speakers that would adequately voice various points of view.

It is the hope of the chairman that from this session there may come a crystalization of viewpoint with respect to the next steps to be taken in the matter of bringing about a universal recognition of music as an entrance subject in schools and colleges, based upon courses that are truly worthy and representative of the best educational practice.

THE PLACE OF MUSIC IN THE MODERN HIGH SCHOOL CURRICULUM

MERLE C. PRUNTY, *Principal, Central High School, Tulsa, Okla.*

In keeping with the modern function of secondary education the curriculum of the American high school in the past three decades has been democratized by the addition of many new subjects designed to multiply its avenues of service. During this same period elective curriculum opportunities embracing new educational objectives have frequently supplemented or entirely displaced traditional and rigid courses of study. It is now quite commonly the practice of high schools to administer a group of core subjects required of all students with more or less of freedom in election beyond the core prescriptions.

As a result of its enriched educational offerings presided over by specially trained teachers and supervisors, the high school of today has often been characterized as a battle ground of specialists. Enthusiasm for the representation of one's special interest in the several curriculums of the high school is highly commendable, but involved in any wide diversity of curriculum representations are many complex administrative problems, the final solution of which must rest with principals and superintendents who have the ultimate responsibility of integrating and coördinating the relative educational values inherent in the various subjects and departments.

What place should music have, what place can it have in the complex curriculum of the modern high school? Is music to be included within the

list of core subjects and consequently required of all students? Is it to be included in a list of free electives some of which are required of all students? And regardless of its status within the curriculum is it to receive credit toward graduation on a par with any other subject offered in the high school? What influences are being exerted on the high school by the schools both below it and beyond it which determine the nature and scope of its service through music? To what extent is the faculty as a whole and especially the music teacher and music supervisor responsible for the place which music will have in the high school?

The place which music should have in the modern high school curriculum must, it seems to me, be answered first of all in the light of its contribution to the nature of youth. From press, pulpit, and platform today we are hearing sharp criticisms of our youth. I believe that the most splendid young people the world has ever seen are to be found today in our public high schools. These young people are excellent in physique; the flush of health is in their faces and their eyes. They are splendid in their mentality and they are delightful in their poise and spiritual nature. Like the youth of previous ages, however, they must take the world as they find it and through the experiences which it offers attempt to develop a poise of fine living.

Those who readily criticise youth are as a rule unacquainted with the fundamental factors underlying education and the nature of the mind of youth. In adolescent years there are three levels of mind that must be taken into account. On the upper surface of the mind of youth there is a certain frivolous, frothy quality. This has no great significance but it is frequently overemphasized by certain fearful people in our times who feel that this frothy quality represents all that is real in the mind of youth.

There is a second level, however, underneath this effervescent surface. It is the level commonly supposed to be active in our schools. It is supposed to be concerned with organized knowledge, with science, formulae, fact getting and scholastic institutional attitudes. Teachers of academic subjects, especially, are prone to think that this is the real mind of youth.

As a matter of fact, there is normally and naturally no great amount of this in the adolescent personality. The adolescent years are primarily years of emotion. The supreme and abiding values in life are spiritual values. The great problem therefore of education in these years is not alone in fact getting nor in developing a solid amount of information and organized knowledge. The vital problem is that of translating youth's fundamental longings and surging emotions into appropriate ideals of spiritual expression and patterns of conduct that shall become the foundational solidities of adult years.

No other subject in the high school curriculum can so richly and extensively nourish the fundamental emotional nature of youth as can good music. Music is the language of the emotions.

Fritz Kreisler says, "Music envelopes and permeates the world we live in. Land, water and sky are full of elemental music of many kinds and degrees of intensity. The wind sings through the responsive leaves and

plays on the harp strings of the waving reeds by the rivers; birds pour fourth their lyric tunes to charm the waking morn; and the ocean waves swell in rhythmic chorus as if at the command of a master conductor.

"The potency of music has been acknowledged in all ages and by all races. It is said that long, long ago Orpheus charmed all things animate and inanimate with the strains of the lyre. Everyone knows of the Sirens who bewitched sailors with their songs in the Grecian Isles, and the Lorelei Maiden on the rock above the Rhine."

Arthur Brisbane has said, "Music is the oldest and noblest form of expression. Birds sang before men talked. Before the birds sang the wind made music of the great fern forests. The first responses of childhood are rhythmic in character. The first sound a child hears is the sweet voice of its mother, awakening its new little soul with a cradle song or lullaby. The last memories of an old man are the tunes learned in his childhood. Music attends the christening of the baby and the solemn tread to the grave. The air is full of music when young people are courting. Music leads them to and from the altar of marriage. Martial music marches men courageously to war and triumphant music returns them, victorious. Music awakens the human mind, elevates the human spirit, inspires sacrificial service and lightens arduous toil!

"Music ought to be a part of every important enterprise of life. It expresses as nothing else can men's highest aspirations, deepest sorrows, patriotic courage, and love of country and home."

It is not enough, however, in this discussion for us to consider the contribution of music to the fundamental emotions of youth and to the various enterprises of human life. We ought to consider as well the part music can play in preparation for worthy use of the ever increasing amounts of leisure time at the disposal of present day society and the consequent contribution to emotionalized citizenship and exemplary character which music can make. We are tremendously concerned today with the avocational direction which release from toil takes. We must become more than a nation of listeners, gathered around the radio, victrola, or the performing artist. It would be a sad world if in the wide forest only one bird sang while all others listened in silence. Teachers of music must stimulate students to produce—yes, create music. "Every student," says Henry Ford, "should be encouraged to play some kind of musical instrument. If he can't play well, let him play badly." But with the effort we can be assured that we are at least training for more intelligent and sympathetic consumption of music.

What place then should music have in the curriculum of the modern high school? In the light of what I have said I cannot consent to any curriculum design which does not give adequate consideration to a possible place for music in the curriculums of all students. The second question which I set before you at the outset of this discussion was, what place can music have? I think that music may have whatever place the administrators of high schools and their communities are willing and able to give it. The failure of music to appear in all present day high school curriculums is largely due to a lack of sympathetic leadership on the part of high school administrators

respecting the place that music should have. The administrators of our high school have not recognized with clearness the possibilities of music in making a fundamental contribution to the enrichment of human life. It costs no more to teach one high school subject than another provided the size of classes, the equipment, and the salaries of teachers in the two cases are identical. The deciding factor in determining the administration of school subjects should be the relativity of their values for the students pursuing them.

In the Tulsa High School some form of music is a core requirement of all ninth grade students. This requirement is met by assigning music and physical training to one of the five or six clock-hour subject assignments in each student's daily schedule of six clock hours. Beyond the freshman year students elect one or more daily classes in the particular music work in which they find the greatest joy or success. Ten units of music are offered within the school day including both elementary and advanced classes in band, orchestra, glee clubs, choruses, harmony, voice, music appreciation, music history, and theory. One full unit of music credit is given to students who elect to take music daily in any one year, whereas one half unit of music credit is given to students who successfully pursue ninth grade music one year in rotation with physical education. Two majors of three units each and two minors of two units each must be elected for graduation from among the different departmental offerings, either in addition to or in conjunction with the core requirements. A major of three units and a minor of two units in music may be offered for graduation by musically inclined students. If a major is offered, one of the units must be in music theory. The two unit minor may be composed of any two units of music which the student chooses to elect. The students can therefore offer for graduation both a major and a minor or either a major or a minor in music.

The plea that music requires no outside preparation and consequently should not be on a par in credit value with other subjects, is not well founded. Let us not be fooled. As a matter of cold fact the subjects that are supposed to receive extensive outside preparation in our high schools actually get on the whole very little of the students' time outside of the regular school day anyway. I think high school administrators must eventually organize their schools on a laboratory and working recitation hour basis for all subjects within the curriculum. All educational values flow out of activity. More than twenty-five per cent of the high schools in our North Central Association territory comprising twenty states now use a longer period than forty or forty-five minutes. The most frequent type of high school organization to be found in the revised schedule schemes is a school day of six sixty-minute periods. Sixty working minutes is devoted to each subject each day. Little preparation outside the school day is expected. Equal credit is given to all subjects. Eighteen units are usually required for graduation. In this working school day students are given an opportunity to meet the customary college entrance requirements of three or four academic subjects in each high school year and one or more non-academic subjects. In this scheme even the college preparatory students' school experience may be enriched by

the addition of music and other non-academic subjects. Students not preparing for college find in the laboratory school day almost unlimited opportunity to pursue a variety of subjects in the realms of their major interests.

From this practice you will conclude that I believe the high school should offer diversified opportunities in music, that all music work offered by the high school should be included as a part of the regular daily schedule of students, and that it should be on an absolute par with other subjects in the amount of credit given for graduation. The surest means of discouraging election of any school subject is to brand it with a fractional credit or with no credit. If we are ever to create a nation of music lovers, we must at least give the scheduled hours devoted to music equal credit with the scheduled hours given to other subjects.

Credit toward graduation is given to students of Tulsa High School who take music with approved private teachers. The high school schedule of such students is arranged so as to free them of school obligations one period of the day either for taking lessons or for home practice. I doubt the physical advisability, as a rule, of students' attempting to carry a full schedule of high school hours and a heavy outside music schedule as well. I therefore think it is the duty of the high school to make allowance in the daily high-school schedule for the musically minded students who are doing outside music work. In many communities the music education of young people has been immeasureably harmed through the failure of school authorities to coöperate with private music teachers both in the matter of giving credit for such work and in providing time from the school day for lessons and practice.

Within the high school itself music should be alertly recognized as an enriching, colorful contribution to its wide variety of activities. It is impossible for students to experience the greatest joy and enthusiasm at athletic contests without patroitic songs, school songs and the martial music of a good school band. Music can become the spiritual essence of a school assembly as inspiring patriotic airs, school loyalty songs and great hymns are sung, accompanied by a school orchestra, pipe organ or both. For school pageants, carnivals, banquets, dramatics performances and special observances vocal and instrumental numbers can prepare the emotional background necessary for the keenest enjoyment, appreciation and interpretation of the programs. Operas, seasonal oratorios, cantatas, and concerts also contribute richly to music appreciation and a high grade emotional life in the school and community. The lunch hour in most high schools can be made a pleasant and relaxing period through the use of one of several forms of music. A few of our largest high schools now have pipe organs on which music appreciation programs can be played for the students during their free time following the lunch period. That school is the most joyous and is contributing most to high grade thinking, feeling and living which is making the most judicious use of music. The atmosphere of such a school is wholesomely reflected in the emotional life of its students and patrons.

What influences are exerted on the high school by the schools both above and below it which determine the place of music in the modern high school

curriculum? Those of you who are engaged in music work know full well that the extent and quality of music work done in the elementary schools and junior high schools determine both the breadth of joyous interest in and the quality of music work possible in the senior high school. Little children naturally love rhythm and music. The music teacher's first obligation to elementary and junior high school children is to practice them all in learning and singing a variety of songs and to cause them to thoroughly enjoy the doing it. A limited number will learn to play an instrument, but this can never be considered an adequate substitute for universal experience in singing. If the normal natural enthusiasm for singing is capitalized and music is made an integral socializing part of the school experiences of all pupils in the lower schools, we may be assured of a continued and increasing interest in and demand for the more advanced phases of music offered in the senior high school. On the other hand if the natural, normal interest in music exhibited by pupils in the lower schools is stifled either through failure to provide universal opportunities for music instruction and appreciation or by a lack of inspirational and efficient quality of instruction, then we may expect only a lukewarm interest, a meagre demand and mediocre development on the part of students in the pursuit of senior high school music.

Granted, however, that the conditions are ideal for the cultivation of an absorbing desire for participation in the music of the lower schools, there still remains one very serious blockade in the present administration of the senior high school which affects the free and unlimited election of music. This blockade is evidenced in the subject prescriptions and limitations of the various courses required for graduation. According to a study of the high school curriculums of fifteen typical American cities, made by Dr. George Counts, the American high school is still a predominantly academic institution. Though it is true that many subjects which possess practical life values have recently been added to the high school curriculum, the students are not yet enrolled in these new subjects in such numbers as Dr. Counts thinks they should be. English, history, science, foreign language and mathematics still claim the major portion of the school time of all the students enrolled in the American high school. College entrance requirements and the subject requirements exacted of students in their first years of college are largely responsible for the academic domination of the high school.

Although it is true that the colleges especially of the middle west are willing to accept as a rule about three units of non-academic subjects including music for entrance, the minute a student sets foot on the college campus for enrollment he meets with a prescription of academic subjects which, if he had taken them in high school, he would not be obliged to take in college. The eastern colleges generally will accept no non-academic subjects for entrance. Music, though usually listed among the non-academic units accepted for entrance by western institutions, is as a rule approved for a maximum of but one entrance unit.

Why should purely academic traditions control the offerings to all the students of the American high school especially when two-thirds of those

who are graduated today immediately enter a life pursuit? And why should even those who go to college be denied participation in the form of school experiences which nourish most wholesomely their normal natures? About sixty per cent of the twenty thousand high schools in America enroll less than one hundred students. These small high schools offer usually but one course of study. This one course is as a rule strictly academic, dictated in the main by the entrance requirements of the colleges and universities of the state.

Music can never rise to the place which it should have in the curriculum of the modern high school until our colleges and universities recognize its cultural value as being on a par with any other subject now demanded for entrance. Observation and experience have shown that there is actually very little relation, if any, between the high school subjects now required of high school graduates for college entrance and the courses pursued later by these graduates in their college courses. However, since the present college entrance situation will probably continue as it is for some time, what can we in the high school do for music in college preparatory courses while changes giving equitable college entrance representation to music are being evolved? I think the immediate solution is to be found in a laboratory type of school day, referred to above, in which the number of units required for graduation is increased and in which students may take music in addition to their academic requirements. Courses of study not looking toward college entrance can as previously cited easily give ample representation to music.

Those of us who place great faith in the power of music in human life find cause for encouragement in the increasing favor exhibited by public school administrators toward the teaching of music. The most optimistic sign on the horizon of educational policies favoring music today is to be found in the resolutions adopted at the Dallas meeting by the Department of Superintendence of the National Educational Association which reads as follows: "We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidences that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with all other basic subjects." It is also gratifying to know that a great western state university has announced that it will hereafter accept four units of music for entrance to any of its courses.

In closing this paper I want to discuss the significant part which the faculty as a whole and the music teachers especially must play in giving music the place that it should have in the modern high school curriculum. Faculty guidance in the selection of high school subjects plays an all important part in the choices ultimately made by students and approved by parents each semester. The guidance manual for secondary schools recently issued by the National Department of Secondary School Principals of the National Educational Association recommends that all high school guidance work be anchored in the home rooms. These home room guidance units will contain as a rule from thirty to fifty students presided over by a faculty member.

The larger the high school, the greater the number of home room advisors. Granted that administrative procedures are favorable to music, the extent to which the home room advisors, school counsellors, and parents are sold on the importance of music in the training of youth will influence in a large measure the frequency with which music appears in the free subject elections of students. A challenging responsibility and opportunity therefore confronts the music teacher, music supervisor and high school principal in selling to the faculty, home room advisors, school counsellors and parents the contribution which music should and can make to appropriate and effective training of youth both in the school and in the eventual adult life. A good many high schools follow the practice of devoting a portion of their faculty meetings and parent-teacher meetings each year to discussions of the educational aims and objectives of the various departments of the school.

But even after every arrangement favorable to music has been made, the success and popularity of the high school music program ultimately rest with the music teacher herself who must demonstrate at all times in her music efforts the plus elements of personality, represented in a broad gauged vision, a sympathetic leadership, an intelligent appreciation of youth, a high spirit of altruistic service and an adequate knowledge of subject matter and methods necessary to great teaching power.

SHIFTS IN EMPHASIS NECESSARY FOR THE REALIZATION OF AN ADEQUATE PROGRAM FOR SECONDARY SCHOOL MUSIC

DR. THOMAS LLOYD JONES, *Madison, Wis., Chairman of the Commission on Secondary Education, North Central Association.*

I have been asked to make a special trip to Chicago for the purpose of talking to you for about fifteen minutes. Perhaps I may steal a few extra minutes from Mr. Gordon, but I fear that he would consider a steal of ten minutes rather excessive. My invitation was definite and to the point.

Of course, I am aware that I have not been asked to come here to talk music, but merely to discuss a shift in emphasis which seems to me to be necessary in order that we may strengthen the training offered our young people of the secondary school by increasing our offerings in art and music. Today we are interested in music.

I am greatly impressed by this gathering in this wonderful hotel. But few persons engaged in educational fields other than music, realize the driving power and the far reaching influence of this organization. You have a forty page program; and you have an offering in music which alone justifies the expenditure of time and money. How I wish that the pressure upon me of less interesting and less important things could be reduced for a day or two so that I too might get the orientation and the enjoyment so essential to us all.

I

At meetings like the one you are having this week, great enthusiasms are developed for modern educational notions and practices. It is often difficult

to see things as they really are. We may be so close that we cannot see the woods for the trees; we may be so far that we see only the color. The result may be one of depression; or it may be a state of superficial optimism. It is necessary that we see things in their proper relation, for then and then only will we be able to build the structure of our dreams.

On the whole, you, the directors, supervisors, and teachers of music, have great cause for rejoicing. The progress made in the teaching of music in our schools, colleges, and universities has been marked. There has also come over our people a change in the manifest attitude toward music.

Especially in the work in the kindergarten and in the work of the first six grades has instruction in music been vital and fruitful. Problems begin to multiply as pupils advance to the junior high school and then on into the senior high school. And yet, even in these difficult places, the progress has been almost startling and is indicative of a still happier time ahead. This I say, fully realizing, with you, that there are patches of rash that indicate either a pollution of the blood-stream, or certain forms of impoverishment due to a severely restricted diet.

My commission today limits me to the field I know best, the period of secondary education. It is in this field that the contest-fever-germ lurks and usually gets lodged in the blood of teachers of music and coaches of athletics. It is in the junior high school field that the impossible is asked of children; the field which should be the land of extended childhood but which is a sort of no-man's-land, open to all sorts of scouting parties, experimenters, propagandists, explorers, and exploiters.

It is in this Junior High School field, however, that much that is splendid has been accomplished. Within another ten year period, we shall see more clearly our duties and our obligations.

To me, it seems that we have imposed the impossible upon children from twelve to sixteen years of age. We have acted as though we thought, in shaping an education policy, that the question for an individual was settled in school, and if we did not teach him during his school days all that he needed to know as an adult, all would for him be lost. Because a citizen should vote at twenty-one, he should be taught how to vote at twelve; because a man might need to know how to make an eaves-trough at twenty-five, it is deemed necessary to have all boys explore sheet-metal-work at fifteen; because young married women at twenty and older married women at forty are not interested in their homes, all eighth grade girls should be compelled to take a course in home-making. We lack a sense of humor; we need to get away from our jobs, and look back upon them as an outsider.

We now know definitely that the golden age of learning is not from twelve to sixteen. Thorndike has proved the axiom which thousands of us have always believed; namely, that the golden age of learning comes in after we have reached the age set for our first vote.

THORNDIKE CURVE—RATE OF LEARNING

Increase to 18; more rapidly 18-25; decline 25—.
20-25 great period.

Better at 26 than at 15.

Chance for *most* to reach maximum. Hope for all. Adult education the hope of nation. Education by home, theater, church, books, magazines, folks, etc.

A few things, at least, may be postponed: Children ought to build a monument to the good and great Thorndike.

II. Interpretation of the Music Situation

From my observations in the field, I believe that, for the most part, we are just playing with music. In the large and favored high schools excellent work is doubtlessly being done. There are also many of the smaller high schools in which music is taken seriously and treated as a subject deserving a place in the fundamental training of American youth. But in most of our secondary schools music, like athletics, is an extra-curricular activity without the prestige enjoyed by football and basketball. The assembly singing is frequently colorless in character, thus failing to provide even good entertainment. Frequently also I find that it takes the principal, two or three assistants, and the music supervisor to maintain order during the music period. Pupils not infrequently, in the class in the appreciation of music, grow weary *just listening.* Even a fine high school band gets the greatest applause when it functions as an adjunct to some athletic contest. The band helps in the development of spirit; increased spirit means more money; and the bigger the income the more money for band uniforms and for trips.

Extra-curricular activities have great value, and I believe that music should so function in every school, for music helps to create an atmosphere of charm in a worthy school; an added note of harmony and good feeling which alone would justify the time and energy put upon it. But we at the University of Wisconsin feel that music has a place as a curricular activity as well and we propose to do all within our power to create the understanding necessary for its recognition as a regular department of work. We actually believe that music is a worthwhile college entrance subject, that it would be in the interest of pupils with ability in music to offer four units in music and twelve in academic work. Then too, we desire students who can continue music in the colleges and universities and later go forth as teachers of music. But we want the plane of work high in order to keep faith with the faculty which voted unanimously to accept the report of our committee, and in order that boys and girls with four units of music to their credit may continue their training in the schools above without loss of time nor depression of spirit. We believe, let me say again, music to be a worthy extra-curricular activity, but we believe also that it is feasible and worthwhile to give it a major place in our programs.

While we hope for a reasonably rapid shift in emphasis, we also hope that no radical and sudden changes will be made, for there is a shortage of fundamentally trained teachers. If our dreams come true, there will be a great increase in the demand for men and women who can meet the technical demands in music and who can also sit around the faculty counsel-table and

become contributing members. The ability to sing, to play the piano, to direct the tuning of an orchestra, though essential, will not be adequate.

So you should make haste slowly, lest we create an impossible situation and thus force a backward step.

III. What Are the Shifts I Would Make?

Make the Junior High School a part of the secondary school system rather than a glorified elementary school. Let the elementary school end with the sixth grade.

Make any grouping of the six grades in the secondary-school organization deemed necessary in any community (the 3-3 plan; the 2-4 plan; any other plan).

Provide a central core of required work and leave room for electives in music and art. Talent must be discovered and then nurtured.

Those children fore-ordained to go through the high school should be provided with a carefully worked out, six-year program. Eliminate most of the "exploration" work because of its ineffectiveness; and leave something for adults to do; often "exploration" is only another word for exploitation of children.

Provide for not more than five class periods per day for pupils in the seventh and eighth grades, and for not over four class periods in grades 9-12 inclusive; physical training not included, for it should provide relaxation and refreshment.

Re-study the use of the sixty-minute period. Study the length of a satisfactory class-period; find the fatigue point; see the waste and, what is worse, the leveling process, of the sixty-minute class period. Study the effect of supervised study (organized interruption) upon the development of strong independent souls. Whatever is good for music will be good for the school. Periods for independent work, study and recreation should be provided if a vigorous school, not manufacturing plant, is to result.

I would urge that a suitable room or series of rooms be provided. The rooms should be placed so that teachers of music may work without a dread of disturbing anyone, and so that pupils struggling with Caesar and with geometry may not have their problems made more difficult. (Superintendents and principals are often neglectful of this essential of a well-planned school building.)

Secure adequate equipment.

Do not permit the school nor the community to make a convenience of your band or orchestra. Caution is against the abuse, not the legitimate use, of musical organizations. (Manual training ruined frequently.)

Basketball should be subordinated; not because of basketball but because it frequently, in small communities, drives all other enterprises from the stage on Friday and Saturday nights. The Milwaukee high schools have no interscholastic basketball.

In short, if we are to give music a curricular place in school, something must be eliminated from the programs of those who take the work, and in addition competent teachers must be given the facilities. I feel the adjust-

ment can be easily made and that the schools will be benefitted thereby. Secondary things must be subordinated to primary things. Aptitudes and interests should control in the grouping of children, and no group ought to be trained at the expense of another group. Limit requirements to a strong core, planned for a six-year span for most boys and girls, and offer a rich and vital field of electives.

I have been especially asked by your chairman to speak about the North Central Association, its organization and its interest in music.

IV. The North Central Association

This section need not be long. You all know something about it. Organized over thirty years ago, a voluntary organization, it has steadily grown in power and influence. Its purpose, as stated in the Constitution, "is to establish closer relations between the Secondary School and the Institutions of Higher Learning." "All decisions of the Association bearing on the policy and the management of secondary schools and institutions of higher education *are understood to be advisory in character.*"

The work of the Association is done by three Commissions:

1. Commission on Higher Institutions: 48 persons—18 of whom are from secondary schools.
2. Commission on Secondary Schools: 20 state committees, each composed of 1 university man, 1 state-department man, and 1 high-school principal. In addition, 18 others elected. Secondary school men control.
3. Commission on Unit Courses and Curricula: 24 persons; 12 representing the higher institutions and 12 representing the secondary schools. This Commission has a sub-committee on music, all men who know music and in whose lives music functions.

The North Central Association seeks to know what ought to be good practice and then to encourage it. It maintains an honor list of schools, those which meet the standards set. So far standards for teachers have been set for those in academic fields only. Soon we hope that schools may insist upon an equal or rather an equivalent training for teachers of music to that now required for teachers of English, history, science, mathematics and foreign language. At the present time there are not teachers enough in the country who could qualify. Even without the requirement of a standard degree and 15 hours of professional training, 83% of all new teachers reported in the special fields fully met the requirements of standard 7.

The Association, through its representatives, shall continue to use its influence in the upbuilding of educational standards and ideals and the development of a balanced program which includes music and art. We shall continue to work for that kind of school training which will arouse and keep alive an active interest in things intellectual, spiritual, and artistic, and we shall do this in the hope that this hunger developed in the school may continue to increase as long as life lasts.

It is important that every American citizen be taught to read and write;

but it is more important that those taught in school to read, should continue to read thoughtful things after graduation. It is important that those who go to school, and who have the ability, should get a training in music; but it is more important that those who have had this training in music should continue their talents in making life more beautiful about them. To this end, the North Central Association would, I am sure, be glad to join forces with your Research Council. We do not know enough to blaze a way, but we can help to encourage schools to do difficult but worthy things.

In closing I want to raise a question. On every hand there are signs of improvement: more interest in music—

Wonderful programs come to you over your radio, and to me over the radios of my friends.

Vast sums of money are spent for organs from which we get music and near-music.

Boards of education and school officials seek teachers of harmony, history and appreciation of music; directors of choruses, bands and orchestras.

Communities are again becoming interested in civic orchestras and choruses.

Etc., etc.

But is this outward expression entirely an indication of an increased love of music? Or is it, in part at least, only further evidence of the very great increase in the amount of our worldly goods? I, a mere man in educational administration, know just enough to enable me to ask questions of you, the experts. To you we look for the answers.

FEASIBLE CREDIT COURSES IN HIGH SCHOOL MUSIC

RUSSELL V. MORGAN, *Director of Music, Cleveland, Ohio.*

The thought of educators is now strongly directed toward social and emotional objectives in education. They are increasingly conscious of the power of music in these two fields and not unmindful of its value in other directions. This interest is valuable to the school music profession in that it forces analysis of objectives, content and procedure in the various music courses. The school administrator wants to know what we intend to do and how we are going to do it. If music study has the value we believe it has, we ought to be exceedingly happy in this closer attention.

Generalities convince no one. We must come forward with a definite, logical program with specific provision for continuity in musical development. The idea of continuity is an essential rarely found in high school music programs. This point will be discussed later in more detail.

The discussion in this paper is concerned with music in the senior high school. How may courses in this subject be made worthy of high school credit and so become acceptable as entrance credits for college and university? If music can contribute fully to the realization of the objectives as set up for the secondary school, we need have no fear of failure in securing recognition from the higher schools.

For our purposes, the ninth grade will be considered as belonging to the senior high school. This ninth year is rapidly becoming the capstone of the junior high school and has problems peculiar to its relationship in this intermediate school. The majority of school systems, however, are still based largely upon the 8-4 plan and for that reason it will be included in our discussion today.

The right of the individual student to training that meets his needs and capacities is pretty generally accepted at present. This immediately raises an important question. Are all music courses equally valuable for all students? We know that this is not so. How, then, do students differ?

First of all, in musical interest. This interest has no correlation with musical talent or ability except, perhaps, in a very small way. Everyone is interested in music to some degree. It should be the purpose of the music department to provide opportunities through such activities as general singing, assembly programs and, more specifically, through such courses as "The Survey of Musical Literature". This term is used as a more descriptive title of the class work usually placed under the name of Music Appreciation.

Keep in mind the fact that interest in music cannot be determined by the power to sing or play. There are many performers without any vital interest in the art just as there are many who lack the power of expression and yet react powerfully to artistic experiences. Our duty is as imperative in one case as the other.

The power of musical expression is quite generally present, however, and is an interesting combination of two capacities: first the interpretative power and second mechanistic aptitude. It is possible to have one without the other. We are all familiar with the performer of great technical ability whose playing leaves us cold and unresponsive. This is a case of mechanistic aptitude without the corollary of interpretative power. We are strangely conscious at times of a tremendous enthusiasm aroused by the performance of others whose technical equipment is decidedly faulty. Who has not felt the inspiration of Paderewski's playing, perfectly conscious at times of literally handfuls of wrong notes. There are others today who surpass Paderewski in technique but are there any with the power to free our emotional response to beauty to a greater extent?

We must remember that mechanistic talent enables the individual to freely express whatever interpretative power he possesses. The absence of this motor control places the individual in the position of the mute, who with a tremendous urge for beauty in his soul can find no way to freedom.

At times, the thought is expressed that only those intending to enter music professionally should be permitted to carry a music major. This obviously limits music to a vocational basis and yet we are all conscious of the important social values in music. These social values coupled with the capacity for emotional development place music as one of the few fundamental subjects useful in reaching the present day objectives in secondary education.

Progressive education is deeply concerned in the development of creative expression. The seed of art expression is almost universally present in the minds and hearts of our students and under the guidance of a sympathetic and competent teacher will flower in unbelievable fashion. Creative power may be nurtured through the re-creaction of great musical compositions as well as through the channel of original work. This objective must be in mind in every music course given.

There is a difference of opinion as to whether any of the music classes in the senior high school should be required. A fair majority believe in required choral music for the ninth grade and a considerable number of schools require it in the tenth. Few schools go beyond that. Some music educators hold that every student should be forced to come in contact with music, stating that the pupils are too immature to otherwise realize the tremendous values of the art. Two questions here. Are not boys and girls of high school age rather keen in weighing the values of courses offered them, judging, not by the subject, but by the worth while result of the activity? And if music is properly taught in the preceding grades will they not apply for entrance because of aroused enthusiasm and appreciation? The proposition can be safely made that excellent teaching will draw a large clientele and poor teaching should not be inflicted upon any one. (In a few cases, personality can attract large classes in spite of weak teaching.) If this be true, then all music classes above the ninth grade should be elective.

If all music is elective, what guidance should be available to the student? The degree of musical interest is rather easily determined but we are far from a satisfactory solution in the question of musical capacity Obviously there is a point of diminishing return in the musical education of any student and the question is fittingly raised, is the state responsible for training beyond the stage where growth is commensurate with effort.

Administrative officers often question the continuity of our musical program. Are we really going somewhere or are we pleasantly passing the time with the same set of attainment values for each semester? It is frequently possible for a pupil to be a member of a choral group for four consecutive semesters and be singing musical material of less value at the end than when he began. We need to give a great deal of thought to the proper grading of material for both the applied and theoretical courses so that the second semester will provide a logical development of objectives and attainments of the first semester. This continuity and co-ordination must extend throughout the length of any given course. This situation is not so acute in the theoretical classes, particularly harmony, but the weakness is apparent in the vocal and instrumental groups of the average school.

It is true that the individual gains some strength in repeating a study, gaining more sureness and comprehension even though the material studied remains upon the same plain of muscial value. This gain, however, is very small when considered in the light of curriculum organization in other subjects.

Now to a study of the music courses offered in the present day senior

high schools. Choral music has value for all students, with few exceptions. Choral classes meeting two or three times a week should be provided in sufficient numbers to offer a well graded course through the tenth, eleventh and twelfth grades. It is being taken for granted that choral music should be required in the ninth grade. More than that, this ninth grade required course should meet three times a week and cover choral singing, sight singing, listening lessons and a small amount of fundamental theory. This year is really the last year of the required music course. It is more important to teach right attitudes and appreciations during this year than technique. What profit comes from power without interest?

There are certain students in the ninth grade lacking interest and capacity. Excuse them from everything except general singing and listening lessons. If they are forced to remain in the classes, the only result will be increasing dislike for the subject.

Having formed graded choral classes for the upper three grades, the next step is the organization of a large choral unit open only to the most talented pupils. This group may profitably meet five days a week. Only the highest standard of performance should be tolerated.

Instrumental music is of course on an elective basis. Interest in the subject may be taken for granted in any applicant. Capacity for musical feeling is essential. However, without that talent labelled here as mechanistic aptitude, we can never hope for any high ability. In studying the possibilities of students from the viewpoint of guidance in music, do not fail to consider both musical power in interpretative feeling and the degree of motor control or mechanistic aptitude.

In setting up a program of instrumental activities, only two organizations may be considered as fundamental, the orchestra and the band. All other instrumental groups should center in one or the other of these two. Such ensembles as string quartettes may be accepted as substitutes for the orchestra.

From the credit standpoint, there ought to be a separate band and orchestra for each grade. Lack of time and the limited number of players in small schools would prevent success of this plan. Let us once more think of the individual's growth. For practical purposes an advanced and beginning orchestra and advanced and beginning band will come close to solving the problem. We have at least two levels of work in which to properly place the student. In the larger schools we may organize three levels of the instrumental groups in the same manner as we did the choral classes. It is understood that no student is required to remain in the tenth grade orchestra if his ability is adequate for the twelfth grade group. There should be definite organization of material fitting in with the objectives for each semester's study.

The study of music with private teachers outside the school is fairly general. Students asking for credit for such work must be required to enter some music class of the school. In no other way can the teacher of the high school be in touch with the pupil's development. The only sane basis for such credit is by quarterly or semester examination by competent

persons appointed by the school. These examinations ought to be based upon a carefully organized course of study provided by the school. Specific material should not be required except for one or two numbers inincluded in each examination.

Instrumental ensembles should spring from the orchestra and band and be usually conducted upon the extra-curricular basis.

Appreciation of Music has come to mean anything or nothing. No music course should be permitted in the school unless is contributes directly to the appreciation of music. A well conducted choral or instrumental class is a constant course in appreciation. On the other hand the amount of material and the type of material is somewhat limited in these two groups. Power of comprehension is usually far ahead of technical capacity. Therefore the need for courses offering an increased range over the musical field.

Unorganized listening has small value. A dry study of the facts in history of music is worse than useless. Therefore the combination so frequently found in schools, History and Music Appreciation. The fault here is the tendency to use a chronological basis for choosing material and emphasizing study *about* music and not *of* music. Would it not be better to choose the most interesting music and then organize it in the best possible way? Rather than use an historical basis, go directly to the music itself. Music is the primary objective and every approach or method must be subordinate.

The term "Survey of Musical Literature" suggests itself as most expressive of the idea intended here—a course meeting five days a week for one year with full credit.

Harmony and theory may well cover two years with classes meeting five days a week and receiving full credit.

We have mentioned choral and instrumental classes under the head of Applied Music, the Survey of Musical Literature, and Harmony as Theoretical Music. The study of applied music is more important than theory at this age. Every moment is golden in the development of muscular control. Theory may be started and mastered at a much later age. Our chief concern in high school music should be the growth of skills. At the same time it is feasible to carry on this other work and the two types supplement and strengthen each other.

As a general rule, applied music receives credit upon the laboratory basis and the theoretical subjects full academic credit. Some schools offer full credit for orchestra or band if students carry on regular study with private teachers outside the school, an excellent way to tie up outside instruction with school activity.

There is a strong tendency toward permitting four units in music among the sixteen required for graduation. For the present at least, it should be our concern to build a course in music that has continuity and provides definitely for orderly growth of powers in emotional and social values. Until we prove our ability to use four units we have no right to ask for more.

Of the four units of credit, not more than two should be given in theoretical subjects. To permit more would emphasize the tendency to be satisfied with weak performances. Strong students are frequently permitted to take extra classes even though the credit has no bearing toward graduation requirements.

Students must not be permitted to casually jump from one activity to another. For that reason it is well to set up the requirement that pupils must carry out at least two semesters of any given music class in order to receive any credit for the subject.

Today, music is accepted as a fundamental subject. There are however certain musical activities that remain in the extra-curricular field. Operettas are extra-curricular and should receive no school credit. They waste time, spoil the singing and playing and are often valueless from the musical standpoint. Glee Clubs are open to question as being too social in aims, particularly the average boys' club. Very little of their work is honestly worth school credit. A Glee Club letter would be more fitting recognition. Various instrumental ensembles other than orchestra and band should be extra-curricular. Of course music clubs for social and semi-study purposes are in this classification.

I have considered here the cosmopolitan type of school. The larger cities are tending toward specialization of schools. In some schools intended for pupils not expecting to continue their education beyond the high school it is possible to present a music course with a purely vocational objective. Other schools may develop a large department presenting courses organized as preparation to the music program offered by the colleges and university. This question, though, is another story.

The teacher is the living spirit in all this. A good teacher will have a flourishing department under the most adverse circumstances. Favorable conditions rapidly spring up around such an instructor. Every one becomes anxious to help in every possible way. The weak teacher is doomed in the midst of perfect surroundings.

I am giving here the outline toward which Cleveland is striving at present. The ninth grade in Cleveland is distinctly a part of the Junior High School but will be included with the Senior High list of music courses.

NINTH GRADE

Required Music Class meeting twice a week and emphasizing Choral Singing, Survey of Musical Literature, Theory and Sight Singing.

Elective classes in

Chorus (or Glee Clubs)
Orchestra
Band
Instrumental Classes
Theory and Melody Writing (Note 1)
Survey of Musical Literature (Introductory) (Note 2)

(Notes 1 and 2—For talented students as exploration courses.)

Senior High School

TENTH GRADE

Theoretical	Applied
Harmony I	Chorus I
	Orchestra I
	Band I

ELEVENTH GRADE

Theoretical	Applied
Harmony II	Chorus II
	Orchestra II
	Band II

TWELFTH GRADE

Theoretical	Applied
Survey of Musical Literature (History and Appreciation)	Chorus III
Form and Analysis (1st sem.) (Note 1)	Orchestra III
Orchestration (2nd sem.) (Note 2)	Band III

(Notes 1 and 2—For talented students as pre-vocational training.)

Small Vocal Ensembles, Instrumental Ensembles, Opera Clubs, etc., as extra-curricular activities.

Assembly Programs given over to Mass Singing, Musical Programs, and Musical Appreciation Lectures.

The question of specific content of the various courses has not been taken up but I hope that this paper has been helpful in centering our thought upon some fundamental problems that must be solved before we can successfully build our music department as an integral part of the secondary school.

TYPES AND CONTENT OF MUSIC COURSES IN HIGH SCHOOLS OF VALUE TO STUDENTS EXPECTING TO MAJOR IN PUBLIC SCHOOL MUSIC IN COLLEGE

JOHN W. BEATTIE, *Director Department of Public School Music, Northwestern University School of Music, Evanston, Illinois.*

An examination into courses of study in music which have been set up by conservatories, colleges and universities reveals the fact that there is surprising uniformity in those courses. In general they are of two kinds, both vocational. One prepares the student for a career as a performer or teacher of performers, the other attempts to fit the student for work as a teacher or supervisor of public school music. No matter which music course the student chooses or where he goes to get it, if he proposes to spend a minimum of four years in pursuit of a degree there are certain requirements that are generally prescribed. These are sight reading, notation and terminology, ear training and dictation, history of music, harmony, form and analysis,

counterpoint, conducting, orchestration, composition, applied music, and much ensemble routine either in choral or instrumental groups. The extent of courses differs somewhat but in content they are practically the same everywhere, the variations being due chiefly to difference in teaching methods and materials.

Students entering these college courses come from the high schools. Some of the high schools are in cities, many more in small towns. Many of the would be musicians should be going in for agriculture, engineering, domestic science, general culture, or anything but music. They have no musical foundation and insufficient talent to justify the outlay of time and money that a music course requires. But on they come. Jenny has sung in the chorus, has a fair voice and a case on the music teacher. She will be a music teacher too. Johnny has played cornet in the band and has visioned himself at the conductor's stand waving the baton. Henry has a violin repertoire consisting of Drdla's "Souvenir," Dvorak's "Humoresque" and other classics and aspires to the concert stage. Hattie has composed the class march and class song for the commencement exercises. Nothing can stop her from ultimate rank with Bach and Beethoven. So these musical yearners, Jenny and Johnny, Henry and Hattie start off to music school. A few of them have real ability and can be happy and useful in musical careers. Many more will worry along for a year or two and then go into other fields.

Wouldn't it be helpful if this waste could be stopped or in some way minimized? The colleges do the best they can by setting up requirements designed to bar out the unmusical at entrance. They keep the first year students under careful observation. They test and measure in every conceivable way, eliminate the unfit and flunk the shirkers. They are as anxious to produce first class musicians as the law school is to produce first class lawyers. They could perform their function so much better if they had to deal only with the musically qualified. And in at least one respect, the school of music has an advantage over other professional schools for it is possible to test for musical qualities whereas fitness for the law, medicine, dentistry, commerce or journalism is more largely a matter of supposition based upon interest.

With school music being carried into every small community by teachers of constantly improving ability, the music work in high school should become one means of determining which of its graduates will prepare for musical careers. What work and what courses will fit in best with the work and courses of the colleges? Without attempting to be arbitrary or too specific, it would seem that the high school music studies might conveniently be classified as follows:

1. *Applied Music.*

Methods for giving high school credit for private study of music have been worked out in many places. We are here not so much concerned with a reasonable procedure as we are with general acceptance of the idea that if one is going to make music his major interest he must be able to perform. He should be able to sing or play an instrument and perhaps both. In order to acquire any proper technique on an instrument the future performer

must start before ever he reaches high school. During his high school years he must have time for practice and development of technique. For this he cannot wait until he reaches college. I say, there must be general acceptance of this idea. By that I mean acceptance by school administrator and college entrance board as well as by musician. Once that idea becomes accepted, the musical child will be permitted his hours of practice through the elimination of one of the traditional school subjects each year. Let us assume that the child may graduate with twelve units of traditional subjects and four of music. Shall we say that he be allowed one unit in applied music for each of the four years? Even granting that the musician spends three hours daily in practice, which is more time that he will devote to his other three subjects combined, it is unwise to ask for that amount of credit at this time. The college entrance boards will not give us that much and probably the student will profit by other requirements. Shall we say two of the four units in music be allowed for applied music? That might be a reasonable basis if the course of study in Applied Music can be properly set up and if competent teachers are available. This will mean carefully graded courses of study in piano, violin and other orchestra instruments as well as voice. It will specify as to the number of lessons, the hours of practice and a system of reports and examinations. Moreover, it will demand an adequate amount of ensemble routine for those capable of engaging in such practice. Precisely what the requirements in Applied Music should be would require too detailed an outline for the purposes of this paper; but Applied Music in some form should run throughout the entire four years of high school work for all students who aspire to music majors in college.

2. *Theory of Music.*

If the high schools were able to do their full duty to the musically inclined, students would be saved certain courses in college or rather the colleges would not need to offer them. One such would be the study of musical notation and terminology. Each year it is my duty to instruct about one hundred college freshmen in the very fundamentals of music. Mind you these freshmen are all enrolled in a music school and point toward musical careers. Most of them have some skill as performers, many of them play very fluently, many of them are endowed with lovely voices, but a surprisingly small percentage know much about the theoretical side of music. People who can play well cannot construct scales in their several commonly used modes; they do not know on which side of the note head to draw the stem; they are unfamiliar with the commonly used signs, symbols and terms; they know little of form and structure. So they have to spend an entire year on a course so elementary that it might very reasonably be given to high school students in the ninth or tenth years. Some such course should be one of the four offered for college entrance. Call it what you will. Musical Notation and Terminology will do. It will include scale writing, interval study, melody writing, simple chord structure and familiarization with the keyboard. The class should meet every day for one school year, with the work so organized as to be worth one unit of credit. Constant drill on simple fundamentals should be stressed to the point where student responses become

automatic. Let a student come to the average music school or college having had such a course. He can pass off by examination the first year offerings in notation, sight singing and ear training. This will enable him to go on into more advanced courses. Every year a few Northwestern freshmen do this very thing, but most of the freshmen have to go on with the courses. In other words they must earn eight hours of credit or one-fourth of the total for their first year's work in courses so elementary as not to belong in a college curriculum but in the high school. And oh, if the singers could only come to college with the background of such a course!

Now what about Harmony? Certainly one of our four units might be in that field, possibly two. The work outlined under what has been called Notation and Terminology might well be included in a two year course in Harmony. It could for the pianists; but I am concerned enough about the singers, violinists, cellists and other instrumentalists who have little keyboard knowledge, to prefer that an entire year be devoted to a type of work that has little to do with chord formation. If a class meets daily throughout one year of high school, much of the scientific side of music may be covered. Shall this take the form of rigid adherence to the rules as set down in the average harmony text? Many of us in the colleges prefer not. We believe that the student should be stimulated to creative musical thought and be enabled to set his thoughts down on paper without too much prescription or restriction. If his rudimentary practice with notation is correct, if his imagination is kindled to the point where he wants to compose, he will produce musical compositions in rather fine style. And out of his directed efforts at creating music will be derived a knowledge of chord structure, voice leading and such rules as he will need to follow. He will devote most of his year's work to hearing what he sees, seeing what he hears, writing what he plays, and playing what he writes. If his efforts are intelligently directed he will come out at the end of the year with about the same knowledge that he would get from a year of Harmony. So for lack of a better term, let's call the course Harmony. From experience with many high school graduates, I am convinced that few schools are at present ready to offer more than one year of this type of work.

3. *Music Appreciation.*

A third course that colleges will accept, but with increasing scepticism, is what we call Music Appreciation. Why the scepticism? Because Music Appreciation has too ofen degenerated into what is known as a snap course. Too many inadequately prepared teachers have turned on the phonograph and let it go at that. Now, listening to music is a fine thing and the undirected listening is often as valuable as the directed; but college entrance boards insist that a unit of credit entails work on the part of the student. The mere keeping of a notebook will scarcely equalize the work that is required for Applied Music, Notation or Harmony. If the high schools are going to offer a year course in Music Appreciation, the college authorities will insist that it be a real course. Another point in this connection; the colleges can see little logic in a course which runs throughout a year, the class meeting daily and the work alternating between Harmony and Appreciation. The Harmony course is more or less technical, whereas the Appreciation course

is of a more general nature and could be very profitably pursued by students who have no intention of specializing in music. If teachers could be found to present such a course, one designed to lead to appreciation of painting, sculpture, architecture and arts which are of equal importance with music could be of great interest to students in general.

So we advocate a division, one or two years for Harmony, and one for Appreciation, on the grounds that only the musically talented can profit by the study of Harmony whereas anybody may be benefitted by a course in Appreciation. In the Appreciation course the emphasis should be along broad general lines rather than on details. Knowledge of composers, not for when they were born and died or how they lived, but for what they contributed to the development of music, is the important thing. If the study of composers is made a matter of chronological order, it will be inevitable that the generally used musical forms will be presented. The development of instruments, the media for performance and other matters which contribute to intelligent listening will naturally be included. There can be a number of approaches to this study we know as Music Appreciation. Any of them is good, if directed by a skillful and informed teacher, but over-attention to detail and technical analysis will defeat the purpose of the course, which should be the development of such attitudes and ideals regarding music as will lead students to understand and care for the best of music.

4. *Ensemble Routine.*

I have said nothing about chorus, band and orchestra. In some small high schools membership in one or more of these organizations will constitute the only source of music instruction available to students. In such schools, the more talented performers can be singled out for special attention by the teacher. By means of directed reading or the formation of a small music study club the music teacher can do almost as much for these students as if regular courses were offered. In the large high schools, membership in chorus, orchestra, band or some ensemble group should be required of students registered for credit in Applied Music. In some cases where the ensemble group meets daily, the outside study of an instrument may well be made a part of the class routine and credited accordingly. In fact, this may become the most easily administered method of crediting Applied Music for orchestral musicians. For the pianists and singers some other means would have to be worked out.

In all courses, performance must be emphasized. For the student who is to major in music, performance is an essential. The student who does not sing or play rather well has no business in a music school. Let the high schools direct this performance wisely, insisting upon regular attendance throughout four years and employing only fine music; let them select the talented musicians and give them proper instruction in the theoretical branches of music; let them inspire and enthuse these musical children. Then direct those to college who are both talented and adequately prepared. The colleges can devote their energies to the training of only the musically fit and will ultimately send some of them back to the high schools as inspiring and well qualified teachers. When that happens we can begin to have some confidence in the efficacy of our scheme of publicly endowed music education.

CONFERENCE BREAKFAST IN HONOR OF THE FOUNDERS*

PAUL J. WEAVER, *Chairman, University of North Carolina, Chapel Hill, N. C.*

MR. WEAVER: We always like to tell each other how nice we are. I think we are a rather uniquely fine crowd who can start to sing in the lobby at ten-thirty on Tuesday night, who can receive a request from the manager of the hotel at eleven-thirty to sing "All Through the Night," (laughter) who do sing all through the night, and who come to breakfast with smiling faces at seven-thirty the next morning.

There is a spirit which prevails at this Conference which is really at the heart of our work, and we are expressing that spirit this morning in this meeting.

For many years, the group of people who founded this organization have met together annually in a special meeting at our Conference, usually at a breakfast, at which they have reminisced, remembered that first meeting in Keokuk, at which they have talked about the unexpected growth of the child, at which they have talked about their old friends, and at which they have thought about the future.

This year, because of the fact that we are twenty-one years old today as a Conference, we thought we ought to have a birthday party and honor our —I want to say parents, but I am not quite sure how to analyze the relationship. (Laughter) Someone suggests grandparents! We want to make this a happy occasion; we know this will be a happy occasion.

We are not unmindful of those thirteen founders who have passed on (one of them only so recently), nor are we forgetting those thirty-two founders who are not able to be with us here today; but we are thinking largely of those twenty-eight founders who sit here at my right. (Applause)

The official greetings of the Conference will be brought to this group by our President, Mr. Bowen. About two weeks ago George Pierce Baker told me a very amusing story of President Lowell. He said that President Lowell once remarked to a little dinner group that when he retired from the Presidency of his great university he wanted to become President of one of two kinds of institutions—he wanted to be either President of an orphan asylum or President of a jail. (Laughter) He was asked why he should feel that way and he said in his droll manner, "If I am President of an orphan asylum, I shall be sure that none of the parents will visit their children. (Laughter) If I am President of a jail, I am sure that none of the alumni will want to return." (Laughter and Applause)

Every school teacher has feelings of that sort. I don't know exactly what Mr. Bowen's ambition is for himself when he retires from the Presidency of this Conference. I suspect it is an ambition to return to the supervisorship of music in Tulsa. (Laughter)

* The following is the stenotypist's transcript of the breakfast speeches.

Mr. Bowen will bring the greetings of the Conference to the Founders. President Bowen! (Applause)

PRESIDENT BOWEN: Mr. Chairman, Honorable Founders and Foundresses: It is indeed a very great honor to bring the greetings of this great organization this morning to you who brought it into being some two decades ago. Indeed it is an honor for us younger people (laughter) to be permitted to sit before you and in your presence. For the few years in which we have been permitted to follow in your footsteps, we have tried to be loyal to you and have tried to carry on some of the things which you set forth so long ago. We who are younger, as I said before, do envy you. We envy you in that we who are prematurely gray (laughter) were not born earlier in order that we, too, might have been present at Keokuk and engaged in the fight.

I know I voice the sentiments of our entire Conference, of our entire membership of over five thousand loyal rooters for public school music, private school music, college music, university music in the United States, when I express the hope that we may have these honorable gray and bald heads with us for many more years to guide us on our journey. (Applause)

MR. WEAVER: The music for this breakfast will be furnished by a chorus of Conference members under the direction of Dr. Will Earhart (The chorus sang "Seraphic Song" by Gaines.) May I take this opportunity to express our gratitude to the publishers for furnishing us with music for the chorus.

May I also take this opportunity to thank Miss Ada Bicking and her Committee of Ushers for the seating of our breakfast party.

May I say to the Founders that the flowers which are here this morning are the gift to them from supervisors scattered throughout all the states of the Southern Conference. The flowers were sent here in time for this occasion, and we hope the Founders will take these flowers with them as they leave the room this morning. (Applause) Miss Grace Van Dyke More of Greensboro, N. C., has been in charge of arranging for the flowers.

There was a young lady from Sheen,
Whose musical sense was not keen.
Although it seems odd,
She could not tell "God
Save the Weasel" from "Pop, Goes the Queen."

(Laughter)

I know only one person who could adequately cure that young lady. She was the first President of this Conference, and I am happy to present her to you now, she who needs no presentation, Mrs. Frances E. Clark. (The audience arose and applauded.)

MRS. FRANCES E. CLARK: I thank you from the bottom of my heart, and for these Co-Founders, for this beautiful expression of gratitude to us who happened to have the privilege of doing the beginning thing that has come to be this great Conference, and we thank you for this beautiful recognition. It is sweet to us; and it is sweet of you to give it.

If there be a wish in my mind, it is that I might say to time:

"Backward, turn backward, O Time, without warning,
And make us all young again just for this morning."

(Laughter)

"Give us magic and wit and sorcerer's ways,
To bring you a vision of Keokuk days."

There was very much behind that pilgrimage to Keokuk that probably has never been voiced. It has been a difficult thing for those of us who were there and others of us who were in active work in those developing days of school music, after Tomlins had served his marvelous notice of possibilities of the child voice, after Foresman and others had brought to us the new message of the value of the song; and we were struggling, all of us, those who happened to go to Keokuk and many others who did not go, for better things. Music was an unorganized, incoherent thing; we had no voice anywhere. We were, as I have said once before, neither flesh, nor fowl, nor good red herring.

The musician said, "School supervisors are not musicians," possibly with some grain of truth. The educators said, "School music supervisors are not educators," perhaps again with some modicum of truth. But we were a very serious, earnest-minded band, and through the summer schools of the book companies (may God reward them) we had come together and worked with might and main to fit ourselves in various places to carry to children the most beautiful thing in the world, music. But we had no place in the educational world; we had no place in the world of the musicians. There was no section in the M. T. N. A.; there was a section in the N. E. A. which met intermittently as that body moved from coast to coast, the group changing from year to year, with no continuity of thought, no flow of a central spirit and very little growth and development save as we read as learned papers as we could make; but our fight there was to present to the school people the fact that music ought to have a place and that we were trying to convert the great body of teachers and principals. But we had problems of our own and we dared not for the life of us discuss them in those meetings because they would have said, "Those musicians are always quarreling. They can't agree among themselves."

There was a great divine and leading spirit that underlaid that pilgrimage to Keokuk. Ostensibly, we went to see a new development in teaching, and we were eager and anxious for any new thing that might be helpful; but underneath the stronger purpose, the one increasing purpose, has run through the ages, that we might find a voice. We went to Keokuk like the Galahads of old in quest of truth—and we found ourselves. We went there as did the members of the old Continental Congress and we, like they, came out with a declaration of independence. There we laid the foundation, the nucleus of this great body which has made school music a profession.

There was not at that time a school in all this country which gave credit for music education courses toward a degree. In fact there were so few that I cannot recall those that offered courses in school music at all.

And so came about that declaration of independence that we were to form the nucleus of a movement that should lead on to recognition.

The first thing that met me on that occasion, (since we are going to reminisce for you a bit this morning, I should like to reminisce just a moment on the summer before the N. E. A. met in those parts) was the question of election of officers. It had been an unwritten law that no man should be elected President unless in attendance for so many years, but with such migration nobody could have been in attendance all those years unless he was a convention fiend.

In the Nominating Committee, of which our dear old Mr. Gantvoort was Chairman, someone had proposed my name, and it was reported to me afterward (although Mr. Gantvoort insists that this was not true) that he remarked, "Well, Mrs. Clark is all right, but we have never had a woman President. A woman can't be President of a section of the N. E. A." It was unheard of to have a woman president. They found a man who had been there before, Mr. Cogswell, a very able man, and they made me Vice-President.

When we arrived at Keokuk Mr. Hayden met us at the train and took us up to the church, and he was so busy greeting everybody he hadn't had time to tell me the woeful news. In going up the steps he said, "Mr. Cogswell is ill and can't come. You will have to take charge." My shoes instantly became quite full of heart, but fortunately I had had some very splendid experience in clubs so I was not frightened too much.

At the top of the steps stood Mr. Gantvoort. I said, "Ah! You wouldn't have me for President last year, but I am here in spite of you." (Laughter) And so we began.

I am going to ask these co-workers to give you some glimpses of some of the jolly things we did, some of the high lights of the things we did; it was not all easy I can assure you, for the arguments became, as you will see, both fast and furious. But the temerity that it took to rap down Bob Foresman and Charlie Fullerton and a few more! Well, I am happier now than I was then. (Laughter)

Our very faithful, loyal, long-time Founder of school music, almost the organizer of the early summer schools, where some of us had our beginnings, Mr. Clarence C. Birchard, will give you just a few minutes on "The Spirit of Keokuk." (Applause)

MR. CLARENCE C. BIRCHARD: Mrs. Clark has summed up the spirit of Keokuk much better than I may hope to. For me the spirit of Keokuk was one of quiet and companionship. That was before the war when it was comparatively easy to get quiet. Now, if a person gets quiet he has to make quite a noise about it. (Laughter)

Keokuk was a small place; we were a small group. We had only one main theme to discuss; we discussed that in a group. We had no sectional

meetings nor round tables. We were a sort of one-ring circus, and we were a circus as you will note later when the clowns come on. (Laughter)

We attended the meetings. *We attended the meetings,* (Laughter) and we also had time to do the town. (Laughter) We even saw the river, the great Mississippi, and we roamed the fields about Keokuk. (Laughter) I recall walks and talks with dear friends there, especially our good friend, long-deceased, Ed Coburn. Our late loved Charlie Congdon was there, as he has been at every meeting since until this meeting; and I am sure he is with us this morning in spirit.

I don't recall that anything of pith or importance was discussed at that Keokuk meeting, but as Mrs. Clark has so well said, there certainly was a Providence in that meeting as there has been in every meeting we have held thus far. And so I say in a word, the spirit of the Keokuk meeting was one of quiet, serene, happy companionability. (Applause)

MRS. CLARK: I should have called your attention just before Mr. Birchard to Miss Elizabeth Pratt, who attended a preliminary meeting in Keokuk the autumn before which led up to the meeting. Miss Pratt! (Applause)

MISS ELIZABETH PRATT: I seem to be the prehistoric member of this group. (Laughter) I have been told since I came here that it is quite a serious thing to remember too far back; it is an admission of many things.

I was beginning my wild career of teaching in Quincy, Illinois, about that time, and had met Mr. Hayden once or twice. When an invitation came from him in the fall of 1906 to go to Keokuk and see his work in rhythm, I immediately accepted, as I was new in the game of teaching and was very anxious to see some place where the wheels were going around.

I journeyed up there that fall day and met two other supervisors. One I have forgotten completely, what her name is or where she came from. The other one was Miss Anna Allen from Peoria, Illinois. Some of you may remember having met her in Chicago as I had done before that. We had a pleasant day with Mr. Hayden. I don't remember very much about his rhythm work; but I do remember a little girl in the primary room who, when he asked what song the children wanted to sing, held up her hand and said, "Mary Pulls Out the String." He then turned to the teacher and asked her what the child said, and she, in great embarrassment said, "I think it is that Christmas song, 'Merry Peels Out the Strain'." (Laughter and Applause)

After our day spent with Mr. Hayden, he invited us to his house to dinner. There we met his very charming wife and his two young boys. Van, the younger, is here with us today at this table.

He was very much disappointed that so few people had accepted that invitation. I don't know just how extended it was but he seemed to have sent it to the surrounding towns at least. We urged him to again invite the supervisors to come to Keokuk and see his work, and he said, "Well, I believe I will extend that invitation farther out." I said, "Do. Let's have them all come if we can possibly get them." Miss Allen and I promised we would come when that invitation was sent out.

In the spring of 1907 we were all called together again. Mrs. Clark has told you the spirit of that meeting; and this is the result! (Applause)

MRS. CLARK: Twenty-one years is a long time. You younger people who were then babes in the arm or at best pupils in grade school can't be expected to know what was being done in school work in that day.

Miss Stella Root, who has a good memory, is to give you some of "The Fads of the Founders." (Applause)

MISS STELLA ROOT: We went to Keokuk as Mrs. Clark has told you, in revolt against fads. My little piece of poetry is:

> Breathes there a man with soul so dead,
> Who never to himself hath said,
> "Kind heaven, forgive me for my fads?"

And it was in revolt of the orthodox rhythm, the rhythmic activities of that day, that we went to Keokuk hoping to get away from your old friend, "Dixie," done like this: Ti fa ta, to fa ta, te to ta te to, ta fa te fa, te fe ta te. (Laughter) The song that you are going to sing this morning, "The Song of Man," had we done it in those days, would have gone like this: Ne to za na te, ta na to na to, ta na te, to na te. (Laughter)

In those days, friends were made and lost over discussions between the difference in definition of rhythm and time. (Laughter)

The late lamented Allen, the one with whom I was chumming a little bit when Mr. Foresman wasn't, (laughter) and I had a very lively discussion which nearly broke up our friendship, because she insisted it wasn't necessary for the measure to begin on the beat and that it could begin on the unaccented beat before the bar. We spent many hours doing such things, and the poor children were starving for music while we were discussing those things. We worshiped the scale as a fetish; we had it dressed up and sugar-coated by birds flying up staves, fish flying down the staff and various other devices that were rather more amusing than smart. I think the Founders haven't forgotten all they used to know about the hand-signs: Do—mi—sol—do—ti—do—la—ti—do. (Laughter and Applause)

We were not a bit tolerant of each other as Mrs. Clark said; we quarreled badly. We told each other what we thought of one another. Mr. Fullerton was denouncing the A, B, A, B in music, and Mr. Foresman was quarreling all the time he wasn't flirting with the girls. (Laughter) He quarreled with every one of us. Didn't he? He quarreled with everybody because we didn't, we wouldn't, or we couldn't see song first. Of course, something has happened since then. He was right and we were wrong!

We went to Keokuk to carry away a new device in rhythm as I told you. We went away sold to individual work; nobody had ever heard about it. Sight reading if done once in two weeks was a wonderful thing, and individual work never had been heard of. I shall tell you why we were sold on it.

Mr. Hayden one afternoon tried to demonstrate with a class and he was surprised that his demonstration failed. Do you know why? Because one little black Mary who was a super-child in rhythm was sick. (Laughter)

The worst thing of all that happened was about two years afterward.

Mr. Giddings came with a roll under his arm and insulted every one of us in that room before he got through. The songsters and the scalers will remember how mad they were. I will tell you something on our President but don't tell it. I didn't ask her if I might tell it. She called me an angel once in a telegram. I happened to be the unfortunate person who got out the Year Book. I sent in a bill of five dollars for stenography and felt as if that was a terrible thing to have done because there wasn't any money to pay it. After I had spent twenty-five dollars of my own I thought five from the Conference wouldn't do any harm. I was called an angel because in printing that book I had a good forgetfulness. Thad had his roll under his arm and had flattened out our fads. He had particularly been upbraiding Frances' fad before. She said, "Stella Root, you are an angel," because I had a good forgetfulness. She wasn't the only one whose discussions I forgot because I knew they would want them forgotten after they had been so thoroughly squashed.

And so we laugh at our fads, and we laugh at them with a dry smile because we are not so sure that they were just timewasters. We are haunted by the terrible thought that they were candle-snuffers, flame-extinguishers. We had to get things to blind the parent and it was a sad experience sometimes. In these days of tests and measurements and so forth I don't believe they are fads; they have some fadism in them, but I don't believe they are fads. In these days it is not economical to have fads. We ought to and we must evaluate the content of our courses for developing artisanship and developing artistry so that the time of the children and the world shall not be wasted on fads.

I am not a prophet nor the daughter of a prophet but I have a little prophecy to make. When some of you middle-aged folks shall sit in the seats where we now sit, I have a feeling that the attics of the schools will be rather full of dusty little toy drums, rhythm sticks, manipulators, and so forth by which we try to externalize rhythm; and I hope with them will be some operettas with exotic plots and tawdry and maudlin words and doubtful music in which we treat our super-children with all the things we can find to debase their musicianship. I have a feeling that we will talk about that with wry faces just as you do. Let's evaluate and see if we can't get the contents of our music courses free of the things that are not music.

O, will man's reign ere be so great
That he can surely evaluate,
Between good method and clever fate?

(Applause)

MRS. CLARK: You have been told that we were at times very serious and at times we became a circus. The chief clown was always then, as now, our much beloved Thad Giddings. (Applause)

MR. T. P. GIDDINGS: I was told a few weeks or months ago that I would have to give some reminiscences of Keokuk. I am very sorry to say that I haven't been able to do much at it because I was so young at the time I can scarcely remember (Laughter); and I feel very much out of place on this platform. (Laughter) But I do remember distinctly the discussion that

father and mother carried on about my going to Keokuk. (Laughter) Mother said I was entirely too young, and father said that if I were ever going to get so I could stand on my own feet I had better try. Mother finally consented to let me go and she said that very likely some good soul would take care of Thaddie while he was in Keokuk, as the following truthful incident will show.

At the first meeting I sat back in the corner quietly and I was so lonesome. I wiped surreptitious tears of loneliness from my eyes. But I wasn't to occupy the corner alone. There was a little girl who was lonely also and she sought out my corner. It has been a habit with girls for a long time, (laughter) but it never got them anywhere. (Laughter)

At a later meeting, we two children felt so badly that we mingled our tears, and Clarence Birchard who sat near (he will now rise so you may see him) (laughter) turned to us in a loud and unfeeling voice and said, "What are you brats bawling about?" (Laughter) Just then we sent our wails up another octave.

Mrs. Clark, then presiding, left her throne to come back to our corner to comfort us. She took me on her lap. (Laughter) She tried to take Alice on her lap but she couldn't. (Laughter) She didn't have lap enough. (Laughter) She then led us by either hand and seated us on the edge of the platform and Lizzie Pratt, whom you have already seen, has assured me many a time that the sight of Alice and me leaning against Mrs. Clark's knees while she dignifiedly presided over this meeting and kept us kids comforted was one of the sweetest pictures that hangs on the wall. (Laughter)

This is the only thing I remember, but I do remember then and there making up my mind that if all the supervisors were as nice as Mrs. Clark I would be a supervisor myself. (Applause)

MRS. CLARK: From the ridiculous (Laughter) to the more serious side, Mr. E. B. Birge will speak on "The Earnestness of the Meeting." (Applause)

MR. EDWARD B. BIRGE: I have written a few sentences which I think are appropriate to bring before you some suggestions as to what events immediately preceded the Keokuk meeting.

The National Conference came about through the vision of Philip C. Hayden; through his activities extending over many years as a prominent member of the Southern Iowa District Association, as Secretary of the Music Section of the N. E. A., as publisher of "School Music Monthly," and through his extensive correspondence with music supervisors, Mr. Hayden had become known to more of his fellow-workers throughout the country than any other one man.

In 1898 at the annual meeting of the Music Section of the N. E. A., through his own initiative, there was organized the National Federation of School Music Teachers. The purpose of this organization was to pay a small annual fee and receive reports of the various meetings of music supervisors. Mr. Hayden became the distributing agent of these reports. This led him by natural step into publishing "School Music Monthly" in whose pages the reports were thereafter printed.

One of Mr. Hayden's most active supporters in his new venture was

Terry A. Weaver of Westfield, Massachusetts, who secured dozens of subscribers for the new magazine.

Mr. Hayden became interested in Mr. Weaver's method of teaching sight singing and many letters were exchanged between them regarding it. Then in 1903, Mr. Weaver gave a demonstration of sight singing with an eighth grade class at Jordan Hall, Boston, at the meeting of the Music Section of the N. E. A., with stunning success. Mr. Hayden attended that session and this was his first actual meeting with Mr. Weaver, one result of which was the forming of a project to have Mr. Weaver conduct a summer school in the Middle West, which was prevented by Mr. Weaver's death in 1904.

You will recall that Mr. Weaver based his teaching of time upon the beat as the unit of thought, and that he organized the entire teaching of rhythm into three time motions as he called them.

In 1905, Mr. Hayden again published a series of articles describing his own experiments with rhythm form in which he used the three time motions applied to drill upon tones.

In November of 1906, he issued an invitation to Music Supervisors to come to Keokuk to see this work and talk it over. This brought together in April of 1907 over one hundred music teachers from many states with what ultimate result you all know.

I wish to emphasize two points. First, Philip C. Hayden was the logical man to call the Conference into being on account of his acquaintance with practically every leading music supervisor in the country. Second, his choice of the word "Conference" was fortunate. Music teachers had grouped themselves under various names such as Music Sections, Conventions, and Associations. The word "conference" called attention to the new project and set it apart from all others. It also called attention to its purpose.

From small beginnings we have grown to a mighty organization, fifty times larger today than the original meeting; but all through the twenty-one years of our existence we have been fortunate in holding to the original idea. Those of us who were at the Keokuk meeting perhaps appreciate this more fully than some of the more recent members; but as long as we individually feel the pride in our profession, are jealous of its standing in the musical world, and are willing to submit the result of our labors to the guiding judgment of our colleagues as Mr. Hayden did, our National Conference will continue to grow both in numbers and effectiveness. (Applause)

MRS. CLARK: You have heard of the make-believe child that was at Keokuk, but we had a real one. A little lad was at the Asbury Park meeting in 1906 and was put upon a table to do some demonstrating of rhythm work. He had grown a bit by 1907, but was still a little tad going about and seeing more things than any grownup there, knowing more of what was going on and participating in the operetta which was the great feature of those three days, the first presentation, so far as I recall, of Jessie Gaynor's "House that Jack Built." The young son, Van, had an important part in that operetta and was present at every session, dodging around and listening; so we are most happy today to have Van Hayden, P. C. Hayden's youngest son, now Editor of "School Music," with us today. (Applause)

MR. VAN B. HAYDEN: I am proud to be classed with the Founders of this great organization, and I consider it an honor to be on the program this morning with all these distinguished people.

Probably the things I remember about the Keokuk meeting are unique in that they are mostly personal and not professional. My impressions of the supervisors in the meetings, between the meetings, and after the meetings, were a great deal then as they are now, a laughing, singing, jolly group of people who could be awfully serious at times and intersperse their talk with some fiery debate. I think that is the way it is today, with these people and with all the members of this first biennial meeting; each one had a firm conviction or two tucked away but they were all laughing and singing, as jolly a crowd as you could find, working together for the same purpose.

You would be surprised how lightly the hand of time rests on the music supervisor. These people look a great deal the same to me today as they did then. (Laughter) Of all the people who were at the Keokuk meeting and who are here today, I think I am the only one who has changed much. (Laughter)

But I do have one or two early professional recollections. You have heard of the difficulties and the sacrifices of the pioneer supervisors, and here is one sacrifice for the cause that you probably never heard of. I can remember a sizzling hot midsummer day in Asbury Park, New Jersey, in the summer of 1906. I was standing on top of the table demonstrating for about one hundred supervisors. I would demonstrate for a minute and then they would talk, and then I would be asked to sing something else. I would sing that and they would talk some more. Then someone would say, "Have him try this," and I tried that. All the time, through the open windows I could hear the surf and I was just melting with the heat. I kept thinking about the swim I was going to have just as soon as I got away, but they were enthusiastic and I stood on the table until finally when I was allowed to go it was too late to go swimming. (Laughter)

I should like to close my remarks with just a little personal tribute to my father, to his sincerity, to his ever ready helping hand, to his unfailing cheerfulness and to his integrity. (Applause)

MRS. CLARK: Alice Inskeep declares that she hasn't a speech. I asked her to make a certain one which she wouldn't make, but I never knew Alice Inskeep to be without a speech.

MISS ALICE INSKEEP: I want to tell you this is my most embarrassing moment. I feel like the old maid who had been away from home a long time. Somebody circulated the report that she was going to be married. Someone met her on the street and said, "I understand you are going to be married." "O, no, no; but I am so grateful for the rumor." (Laughter)

I was the baby of this Conference. They started picking on me when I went first to the Conference, just as Mr. Giddings has told you, and they picked on me today when they told me I had to make a speech, so I will make it very short and sweet.

MR. WEAVER: Miss Inskeep made hereself famous with the "Rooster Song" many years ago, and we want her to give us that song now.

MISS INSKEEP: That is what Mrs. Clark asked me to do and I said I wouldn't. All right, I'll do it—it is perfectly all right today. Jessie L. Gaynor wrote it and I sang it for her and she said it was perfectly all right if I lost my job in this place because a chicken doesn't belong in this place anyway. (Miss Alice Inskeep sang the "Rooster Song." Prolonged Applause.)

MRS. CLARK : Now how could we bring you reminiscences of Keokuk without that song, I ask you?

Again to turn to the more serious side; we had one fiery debater, in fact two of them as I suggested sometime ago; and what a time I had with those men! They were pretty good, but they would talk, and I guess they are talking yet!

C. A. Fullerton will talk to us on "The Object of the Meeting," or at least what came out of it. (Applause)

MR. C. A. FULLERTON: Mrs. Clark and Friends:

Twenty-one short years have passed,
Since the time when the Keokuk meeting occurred.
You would think it was very much longer than that,
From some of the speeches we have heard.

It seems a long time to some of these friends
That are telling of things that we did,
When Alice Inskeep was a slip of a girl,
And Thaddeus Giddings a kid.

To me we seemed older at that time than now,
In moving around on life's stage,
And my memory registers confidently
That we all came up through old age.

These Conference Meetings have made us all young,
And this I affirm as a truth,
Ponce de Leon Springs have nothing on them,
In supplying "fountains of youth."

When at first these Conference sessions began,
You will admit they were rather too tame;
And to Lincoln, Nebraska, the credit belongs,
For getting us into the game.

Those live high school students gave us such a boost
That none of us soon will forget;
We look back in amazement at their spirit and vim,
We can hear their song yells ringing there yet.

There is one thing, however, we should all know
About how this Conference began;
How the beginning of this big concern
Was all brought about by one man.

In order to sense how that thing was done,
It is needful that you should all know
That a big revolution was on at that time,
And had been for ten years or so.

The new education was trying its best
To capture the school music field,
But it found it hard going in spite of its zest,
To get the standpatters to yield.

There were only a few at that time who knew
Whether scalers or songsters were right,
And when two of these met, it was a very safe bet,
They debated far into the night.

One favorite pastime was to discuss
Bob Foresman's psychology,
One opponent and Bob were caught at the job,
One morning at half past three.

Now P. C. Hayden of Keokuk
Was one of the men of that day
Who knew the traditional methods were wrong
And was trying out some other way.

When I think of the vigorous campaign he waged,
I look back upon it with pride.
He stuck to the method of cut and dried
On which science has always relied.

And whether he won, or whether he lost,
For this I honor his name,
He tried out his scheme with the children themselves,
And took the results that came.

That Keokuk meeting has certainly found
A place in the Hall of Fame,
But if it could come to earth again,
It would know itself only by name.

Just imagine a movieman catching that throng;
The ladies, not one of them shorn,
Would have astonished the flappers of this fast day,
To see how much stuff was worn. (Laughter)

Now we all know where the spark came from,
But who saw the flame in the spark;
And made possible what we see today?
'Twas the vision of Mrs. Clark. (Applause)

MRS. CLARK: The time is running by fast and I shall have time only to ask three, four, or a half dozen to stand as I call their names because I want you to know them.

At my left is Charlie Miller who did so much for us at the Lincoln meeting and everafter. (Applause)

Miss Elsie Shaw of St. Paul! (Applause)
Miss Margaret Streeter! (Applause)
Miss Grace Harrington Werner! (Applause)
Mr. Arthur Mason! (Applause)
Miss Cora A. Ball of Iowa! (Applause)
Mr. Westhoff! (Applause)
Miss Ella Fink of Milwaukee! (Applause)
Mrs. McNair! (Applause)
Mr. Winkler of Sheboygan! (Applause)
Miss Cora Armstrong! (Applause)

We, as you know, feel that we did something in Keokuk. We hope you feel so too, but in order to finish it we shall have to have a few words from Bob Foresman. We cannot leave without them.

MR. ROBERT FORESMAN: There are times when your past comes up before you and you wish you had lived a little differently. Now if I had known that what I did in Keokuk was to have been announced through this microphone I wouldn't have looked at a girl there. (Laughter) I really was not flirting with them all; I was trying to tell them my point of view. (Laughter) If I had known that our good friend, Fullerton, (I am still his friend, at least I shall try to be) would use the word that has stuck to me, it sounded something like psychology, to rhyme with half-past three, I should never have thought of it or allowed it to be spoken at all. (Laughter and Applause)

MR. WEAVER: Will those members of the Founders who have never missed a meeting since the first meeting, please rise quickly? (Applause)

Those people who attended the 1908 meeting, who have never missed a meeting since please rise quickly. (Applause)

Those who attended the 1909 meeting who have never missed a meeting since please rise quickly. (Applause)

Those who attended in 1910 and have never missed a meeting since. (Applause)

1911!
1912!
1913! (Applause)
1914!
1915!
1916!
1917! (Applause)
1918! (Applause)
1919! (Applause)
1920! (Applause)
1921! (Applause)
1922! (Applause)
1923! (Applause)
1924! (Applause)
1925! (Applause)
1926! (Applause)
1927! (Applause)

Those of you who are never going to miss a meeting in the future hold up your hands!

("How Lovely are the Messengers" was sung by the chorus.)

MR. WEAVER: I wish to thank the Calumet Baking Powder Company for furnishing us with this fine birthday cake. (Applause) In the lighting of these candles we wish to symbolize the transmission of the flame lighted at Keokuk.

I am going to ask Mrs. Clark to light the candles representing the first two years, 1907 and 1908.

MRS. FRANCES E. CLARK
First President, Music Supervisors National Conference

Mr. Hayden who was the President at the Indianapolis meeting in 1909 will be represented in the lighting by his son.

For 1910 when Mr. Coburn of St. Louis was the President, Miss Root, who was then Secretary, will light the candle.

For 1911, Mr. Birge, the then President.

For 1912, Mr. Fullerton, the President at that time.

For 1913, when the meeting was held in Rochester, New York, Mrs. Henrietta Baker Low was President; I am going to ask Mr. James McElroy who was then Treasurer, to light that candle.

For 1914, Mrs. Elizabeth Casterton Macdonell was President; Mr. T. P. Giddings, the Vice-President, will light the candle.

For 1915, the then President, Mr. Arthur W. Mason.

For 1916, the then President, our beloved Will Earhart.

For 1917, the President, P. W. Dykema.

For 1918, the President for that year, Mr. Charles H. Miller.

For 1919, the then President, Mr. Osbourne McConathy.

For 1920, the then President, Dr. Hollis Dann.

For 1921, the St. Joseph meeting, Mr. John W. Beattie.

For 1922, the then President, Mr. Frank A. Beach.

For 1923, the President, Mr. Karl H. Gehrkens.

For 1924, the President, Mr. W. Otto Miessner.

For 1925, the Kansas City meeting, the President, Mr. William Breach.

For 1926, the President was Mr. Edgar B. Gordon. You will all be sorry to know Mr. Gordon has been called home this morning by the sudden death of his father; I will ask Miss Pratt to light the candle for him.

Last year, in 1927, the National Conference met in four places. I will ask the four sectional Presidents to rise.

Dr. Rebmann, President of the Eastern Conference!

Mr. Embs, President of the North Central Conference!

Mr. Stookey, President of the Southern Conference!

Miss Mabelle Glenn, President of the Southwestern Conference!

I shall ask the Secretary of the Founders' Association to light the candle for that year.

For 1928, the top candle, which will carry the flame on through the years, Mr. Bowen! (Applause)

Because of the lateness of the hour, the greetings from the Presidents of the Sectional Conferences are necessarily omitted. I wish, however, to present those Presidents to you in just one moment.

First, I want Mrs. Clark to cut the first slice of cake. When you leave this room you will find the cake waiting for you on big trays just outside the door, and you must all help yourselves.

While the photographer is completing his arrangements, may I present the President of the Eastern Conference, Mr. E. S. Pitcher. (Applause)

The President of the Southern Conference, Mr. William Breach. (Applause)

The President of the Southwest Conference, Mr. John C. Kendel. (Applause)

The President of the North Central Conference, Miss Ada Bicking. (Applause)

The President of our newest Conference, that in the far Northwest, Miss Letha L. McClure. (Applause)

MR. WEAVER: The Music Supervisors National Conference pays particular homage this morning to its first President; who, having signed the call for our first meeting, guided us through our growing infancy; who as a member of the Educational Council for many years, as hostess of the Philadelphia meeting and as a constant and thoughtful advisor served us with unceasing zeal, happy grace and unbounded love; whom we have affectionately called the "Mother of the Conference"; who has made unique contributions to education in our land, both in her long years as an active supervisor and in her more recent years of national influence as the directing and executive head of a great educational force; who has had a great vision for us, for our children, and for music in America. As a tangible reminder of this occasion, the Conference presents to Mrs. Frances E. Clark her birth stone, an emerald ring. (The audience arose and applauded.)

MR. WEAVER: While the chorus is going to the platform, Mr. Bowen has asked me to announce the Nominating Committee which you have elected: Mr. R. Lee Osburn, Chairman, Miss Alice Jones, Mr. Walter Butterfield, Miss Stella Root, Mr. William W. Norton, Mr. Herman L. Smith, Mr. Lee Lockhart.

This nominating Committee will meet at two-thirty this afternoon in room 2006 and will report to the Conference tomorrow morning.

("Song of Man" was sung by the chorus, after which the composer, Mr. Richard Kountz, was introduced to the Conference. Mr. Scholes and Mr. Cooke were then introduced; their addresses follow.)

ORPHEUS AS EDUCATIONIST

PERCY A. SCHOLES, *London, England*

You have been kind enough, Sir, to invite me to be present to-day and to meet at breakfast this great gathering of your members.

Now Sir, I have in my lifetime eaten many breakfasts. I have been making a calculation, and I put the number at 18,453—a good round figure! But this is the first breakfast to eat which I have traveled 4,500 miles, and the first breakfast I have shared with 3,500 companions.

This I feel is the breakfast of breakfasts to which my previous 18,453 breakfasts were but shadowy preludes or faint forecasts. There is something ceremonial about this breakfast—something ceremonial and I may almost say something sacramental. It is like the Love Feast of the Knights of the Grail in "Parsifal", comrades banded together in a great common aim— the Love Feast of the Knights of Divine Music, we will call it, at which I, no Parsifal, but at any rate a sort of Pure Fool from a distant country, am privileged to be present and to look on in awe and wonderment.

Suddenly changing the metaphor, I am here, Sir, as an Ambassador to a foreign government. You, Ladies and Gentlemen, have in your hands

the high duties of the musical government of one of the greatest countries of the world, and I, originally invited, I believe, in a personal capacity, a great honour, have ventured to confer upon myself a still greater honour. I appear before you, Mr. President and members of the 1928 National Conference of the Music Supervisors of these United States, in a representative capacity—as the ambassador of a sister musical state, that of Great Britain and Ireland.

The first duty of an Ambassador is humbly and courteously to present his credentials. They are here, Sir, in this little volume, which I hope you will carry in your waistcoat pocket, so that during the presidential leisure moments of this Conference you may sit down in some quiet corner, thumb its pages and realise the affectionate admiration which British musicians feel towards their brothers and sisters in America.

You will find here, Sir, greetings from all the chief Musical Societies of Britain, and particularly those societies concerned with music education, the Incorporated Society of Musicians, the Music Teachers Association, the Music Masters' Association, the Federation of Musical Competition Festivals and so forth.

You will also find many warm personal greetings. The volume opens, appropriately, with a message from our greatest national composer, Sir Edward Elgar, who, as a successor to Purcell and a long line of illustrious predecessors, holds the high office of "Master of the King's Musick."

I am aware, Sir, that British Imperialist ambitions are being carefully watched in Chicago, and that any attempt on the part of George V to win back the allegiance that another George so heedlessly lost, would in this city meet with a very proper resentment.

Let me assure you, Sir, that nothing sinister is to be read between the lines of this message from the "Master of the King's Musick." This is no preliminary to an attempt to plant the Union Jack on the top of the latest and largest hotel in the world or to annex the second greatest city of the United States and convert it into a suburb of London, nor is it intended or desired that this volume should be used as a text book in Chicago's Public Schools or even placed upon the shelves of its Public Library. This book, Sir, is a gift to you personally in your Presidential capacity, but it is innocent of the intention of turning you into a red-faced and imperialistic John Bull. It is a gesture of amity—all that, but nothing more.

The dean of our British Musical Education, our "Grand Old Man" of British Music, Sir Alexander Mackenzie, in this volume congratulates your Grand Old Men, the pioneers who 22 years ago, founded this wonderful Conference.

Sir Hugh Allen, Principal of our Royal College of Music and Dr. McEwen, Principal of our Royal Academy of Music, send you their loving good wishes.

Our leading conductors wave a friendly baton to you across the sea—Sir Henry Wood (who, as you will read, herein records with pleasure his performance every year at Queen's Hall of many of the works of your

school of young American Composers), Mr. Albert Coates, who recalls his meetings with many of you during his period of office at Rochester, N. Y., Sir Landon Ronald, Mr. Percy Pitt, Musical Director of our National Opera House at Covent Garden and so on.

Our Cathedral Organists greet you, Dr. Bullock of Westminster Abbey, Dr. Marchant of St. Paul's Cathedral, and many others.

Our Music Critics have taken up their pens for once, at least, in purest friendliness—Mr. Ernest Newman, Mr. Colles of the "Times", Mr. Legge of the "Daily Telegraph" Mr. Edwin Evans and others.

The Editors of our Musical Journals have here inscribed their names and recorded their pleasant thoughts about you.

Mr. Tobias Matthay, our foremost piano pedagogue and Canon Fellowes, our great authority upon the early English Choral composers ("a common heritage of all English-speaking people" as he puts it) are with us in spirit this morning.

The Musical Directors of our historic schools are here—Eton, Winchester, Harrow, Rugby, etc., and also some of our newer schools, such as Oundle, where once a year they hold a great performance of Bach's B Minor Mass in which (surely something rather noteworthy) every one of the 500 boys of the school takes a part.

The Professors of Music at Oxford, Cambridge, Dublin and other of our great Universities, have written letters of greeting to you.

So have the Supervisors of Music of our great cities such as Manchester, Sheffield and Edinburgh.

Sir John Reith, Director General of the whole of our Radio activities, sends you his good wishes and so does the Editor of our official "Radio Times", which, with its circulation of one million, we think to be the most widely circulated musical journal of the world.

As Music Critic of the British Broadcasting Corporation which controls the complete Radio activities of our nation, I mentioned in a parting microphone address that I was about to leave England on this honourable mission and I received a shower of postcards and letters asking me to convey hearty good wishes from Radio listeners in Britain to the Radio Listeners of America. A selection of those letters has been included in the volume. Some of these are of special interest, some are even touching.

The mother of a family, who, tied to home by her duties, finds in radio her means of musical pleasure, sends a greeting to music-loving mothers in America. Three hundred children in an elementary school greet the school children of America. A working men's orchestra, the Printers' Compositors' Orchestra of London (believed to be the only such orchestra in the world) wish me to give you their good wishes.

Some Radio Listeners mention American musical pleasures they enjoy. One speaks of the phonograph records of the Philadelphia Orchestra; another, an old soldier, expresses gratitude for Sousa's Marches; a radio fan of the most enthusiastic type tells us in one of these letters that he sits up late to pick up American Radio stations, and has heard as many as 16 in one night.

An invalid, who finds consolation in Radio music, expresses the hope that many American invalids do the same.

There is even here one message typed in Braille from a blind man. I had to send this to a school for the blind to be translated and I am told it reads:—

"I think it only right and proper that in your list of messages and greetings to Radio listeners in U. S. A. one should specially be sent to the blind community, who, I feel sure, must compose a good part of the radio-listening public. Therefore I would like to send them greetings and hearty good wishes from a blind person in England."

I understand, Sir, that I am to have the opportunity of speaking from one or more of your American Radio Stations and I shall take special pleasure in conveying that greeting.

You will, Sir, understand that only a small proportion of those who would wish to send written greetings have been enabled to do so. Had I brought with me across the Atlantic and half way across this great continent letters of friendship to you from all who experience such a sentiment I should be the bearer not of one volume but of very many and the cost of transportation of myself from my home here, and of you, Sir, hence to your home would have been materially increased.

One addition the volume has received in transit. The musicians of the Aquitania came to me spontaneously with a letter of greeting for which they craved a page of my book of greeting to all American musicians who, like themselves, play for the pleasure of the public at its meals. A musical shuttle weaves backward and forward across the Atlantic, weaving a web of mutual knowledge.

Well, Sir, so much for this volume, which embodies the friendly feelings of musicians and music-lovers, in our tiny islands towards musicians and music-lovers in this great continent, and with this brief statement of its contents I hand it to you, Sir, and ask you to accept it.*

And now, Ladies and Gentlemen, that pleasant representative duty accomplished, I resume my own personal voice, and take up the subject upon which it has been announced I am to speak:—"Orpheus as Educationist."

Orpheus, as you remember, received the gift of a lyre from Apollo (or some think from Mercury)—a lyre "upon which he played with such a masterly hand that even the most rapid rivers ceased to flow, the savage beasts of the forest forgot their wildness, and the mountains moved to listen to his song."

As Shakespeare, ages after the story first began, retold it:—

Orpheus with his lute made trees,
And the mountain-tops that freeze,
  Bow themselves, when he did sing:
To his music plants and flowers
Ever sprung: as sun and showers
  There had made a lasting spring.

* At this point Mr. Scholes presented to President Bowen the volume containing letters of greeting from many British musicians.

Everything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die.

The legend enshrined in that lovely poem is one that must inspire us as educationists. It is our high privilege to exercise an influence upon the future of youth. Looking around this great assembly it seems to me that there can be hardly a child in the United States who is outside the circle of influence of some one of you. The future of this great country lies, to an extent, in the hands of those here present, and it is your happy lot to exercise your power through the medium of that great art, the art of Orpheus. If the art of Orpheus to-day cannot make the Appalachians or the Rockies bow their heads, or the Mississippi or Missouri stand still in its course, if it cannot calm the waters of the Atlantic or the Pacific, or promote the growth of the palms of Florida or the pines of New Hampshire, it can at least achieve something and, as a matter of fact, a feat greater than all of those, for it can win the hearts of this youthful humanity that is growing up under the shadow of those mountain ranges, along the banks of those rivers, on the shores of those oceans, and amongst those forests, can turn them from the materialistic conceptions of life which constitute one of our great modern dangers in every country of the world, and keep alive within them that love of beauty and that awareness of the spiritual which ensures that life shall *be* life and not just making a living.

I take it that the preparation of youth for those two activities, life and making a living, is the dual aim of all education. Youth must be trained to earn a living but it must be trained also to live. It must be trained to labour and trained to leisure.

We in old Europe often turn our longing eyes across the ocean to this other continent as the continent of leisure. I would not go so far as to say that you Americans have *invented* leisure, but you have certainly by your wonderful capacity both for mechanical contrivance and for business organization, greatly increased the stock of it in the world.

And that increase is something that is always going on. Henry Ford and other great American manufacturers have reduced the hours of labour in factory life. There is now also more leisure than ever before in your agricultural communities. Processes for increasing production are often processes for increasing the leisure of the producers. I learn that whereas formerly it took 4 hours 34 minutes of human labour to harvest a bushel of American wheat, it now takes only 40 minutes.

You have, then, although usually reckoned the world's busiest people, taught the world, ladies and gentlemen, how to gain leisure and it is "up to you" to teach the world also how to use the leisure it has gained.

Now leisure should not mean mere cessation of work. It should not be an entirely passive thing but an active thing.

To quote again that Shakespeare whom we English-speaking peoples look upon as the greatest glory of our joint literary inheritance:—

"What is a man
If the chief good and market of his time
Be but to sleep and feed? A beast, no more!"

And if Shakespeare were alive to-day he might well continue that passage with some words pouring scorn on the idea that working, sleeping and feeding being accomplished, the remainder of man's time should be spent merely in rapid wheeled transit in the open air by day and slow motion upon one's own legs under the cover of a roof by night. As regards this latter occupation, I feel sure that Shakespeare, however much he may have approved the Morris Dance to the pipe and tabor of his own Warwickshire countryside, would scoff at the idea of a modern Orpheus armed for his conquests, not with lute or lyre, but with saxophone. A saxophonic Orpheus could, at the best, I fear, but ruffle the surface of the shallow pools of the mind, not cause its mountain heights to bow in awe and wonder or its mighty rivers to stand motionless in reverence.

The amazing growth of popularity of the saxophone, which, despite its French origin, the world momentarily looks upon as your national instrument, may have added to the gaiety of nations, but it has not added to their spirituality.

And so it is good to find the nation that has multiplied a thousand-fold the world's performers on the saxophone and its companion instruments, teaching the young also in a way that no other nation on earth has yet attempted, the use of the classic stringed and bowed instruments, the more dignified members of the wind instrument family and the more sober instruments of percussion.

When I first came to this country, thirteen or fourteen years ago, there were few school orchestras. Now there are hundreds and I am anticipating with the greatest eagerness to-night's performance of your great National High School Orchestra of 300 children drawn from every state in the Union. That is a musical experience that will be very new to me, and one which I feel sure I shall remember as long as I live.

And now I embark upon that dangerous adventure, the offering of a word of suggestion—a word as to the *quality* of the music put before the children for their playing, or, for that matter, their singing or their listening. I am emboldened to do so by what I have sometimes seen and heard in your country and by what I have read—yes, by what I have read in your official organ, the "Music Supervisors Journal." I remember that in the issue of this journal of, I think, last October or November, my old friend, Mr. Sonneck, hinted that all was not right with the quality of the music played, sung or listened to in some American schools. One could not greatly blame you for that. How could you have carried out this wonderful rapid development of school musical activities and always have had every one of your teachers pay the closest attention to the artistic value of every piece of music introduced? To carry out your enormous schemes you have had to train men and women as teachers faster than you could

train them as musicians. How could it be otherwise? Perhaps however, the time has now come for a definite effort to grade up the quality of the vocal and instrumental music of your schools, and such an effort I would propose to the teachers of my own or *any* country as one of the most important they could possibly undertake. To-night's programme, which is admirable in every way, and which could, so far as its artistic constitution goes, be played before any body of musical connoisseurs in any capital of the whole world, I look upon as the official assertion of your profession, here assembled in its thousands, that the highest musical standards are just high enough for the schools of the United States.

There is an educational heresy that sometimes rears its ugly head both in my country and in yours, to the effect that to train children to like good music you should begin with bad, proceed to better and so arrive at the definitely good.

Something like this is indeed the natural order of progression—but not this itself. The correct order, based upon a sound psychology, is—to begin with—what children can already understand, to proceed to what they do not yet understand but are capable of understanding, and to arrive at what was at first quite out of the reach of their youthful understanding.

To begin with the simple and to proceed by degrees of complexity is educationally and aesthetically sound: to begin with the bad and to attempt to proceed by degrees of quality is educationally and aesthetically *and ethically* unsound.

The child of three has as much right to the best in art as the child of thirteen or the man or woman of thirty, and the selection of music that shall be at one and the same time sufficiently simple, sufficiently attractive and sufficiently *good* is one of the most responsible duties of the Music Supervisor.

We may draw an analogy between music and English literature. What conscientious teacher of English literature would maintain that he must first open the minds of his charges to literature by the use of the vulgar and commonplace and then go on by slow degrees to accustom those minds to the appreciation of the beautiful and distinguished?

It is no exaggeration to say that commonplaces should have no entry into any department of school life—that commonplace pictures, poems or musical compositions should never be seen or heard there.

This is no unpractical doctrine. There is literally *no need* of the commonplace, for in all these departments the beautiful abounds in all grades of simplicity and complexity, suitable in intellectual and emotional appeal for the use of all ages of school life.

Admittedly children are often undiscriminating. They will accept the good *or* the bad—not for its goodness or its badness but for some particular qualities apart from these which catch their attention and interest their mind. It is our duty as educators to discover which are these rather elusive qualities and to seek out works of art which embody them. The child's mind is not closed to the appreciation of masterpieces, but they must be masterpieces of the right kind, i. e., the kind he can assimilate.

I venture to suggest that in every country in the world educators have rather neglected investigation of this subject, and that as a consequence books of songs and of instrumental music intended for the young are not always so good as they should be. You, with your fine, vigorous literature, can lead the world in this matter. We look to you.

Years ago, ladies and gentlemen, in my country we introduced a great organization for the widespread increase of musical appreciation and the improvement of musical taste, which at present enjoys a greater success than any other musical activity we possess. I do not say we originated it. The Musical Competition goes back in history and legend to the conflict between Phoebus and Pan, the song festival of the Wartburg, and the friendly rivalry of the Mastersingers of Nuremburg. But if we did not invent the thing we developed it. One principle that we early discovered was this—if the Musical Competition is to serve its high artistic purpose the music to be sung or played by the competitors must be of the best.

That is our ideal—from which perhaps we sometimes fall a little short, but which we never, I hope, wholly overlook.

I am to have the opportunity later during the week to say something about Musical Competitions, for you in the United States are now entering upon a great national development of that fruitful agency of musical culture, a development in which, I do not doubt, you will very quickly surpass us slower-moving Europeans.

For the moment I will only say this one thing—be rigid in your insistence upon the high quality of the music which appears in your competition syllabuses. What profit will you have gained when every man, woman and child of your 120 millions shall have come under the influence of this new and powerful activity, if that influence tends not to *the raising of public taste.*

Will you, in your friendliness, look tolerantly upon me as one who wishes, in however small a measure, to strengthen the hands of those of your number who have already long ago recognized the importance of the principle I have just laid down and are willing to fight hard to secure its universal acceptance.

It is in childhood, if ever, that a fine musical taste must be formed, and you who have led the world in the introduction into education of the subject of "music appreciation" will recognize that the term connotes not merely an understanding of the forms of music, a knowledge of the effects of the various instruments, and an acquaintance with the life-circumstances of the great composers, but also the development of a high standard of musical taste. You are a rapid people. You can do the thing in a moment. You passed the 18th Amendment and every bar room disappeared out of the land.

And before leaving the subject let me admit that it is a difficult one. It is easy enough to say, "Give the children only good music", but what *is* good music? That is a question which can certainly not be answered in the few moments that remain to me, but I may point out that amongst those who really know the classics of literature there is little disagreement as to

what literature is good and bad, and will add that amongst those who really *know* the classics of music, there is similarly little disagreement as to what music is good or bad. We can only help our pupils to form their taste as we have formed our own taste and we can only form our own taste by making acquaintance with a wide range of music.

Says St. Paul, "Thou that teachest another, teachest thou not thyself?" and almost incessantly occupied as we may be in the routine and sometimes humdrum duties of our profession, we must somehow find moments to study and enjoy music for its own sake and not merely as so much teaching material.

A particular difficulty faces us in the attempt at a decision as to our attitude towards contemporary music, which is often so different in flavour from the music on which we were suckled in our infancy that we find the effort to imbibe it makes us gasp and choke.

So did our grandparents, in their time, gasp and choke when they tried to imbibe the pure milk of Wagner, and it behooves us to be somewhat tolerant and patient until we begin to be sure of our position. I commend to your notice, as musicians and educators, a message which I am asked to convey to you, by Professor Dent of Cambridge, who is chairman of a world enterprise in which some American musicians are interested, the Society for Contemporary Music. You will find that letter printed in the booklet before you.

We do not want to be flyaway modernists, professing to enjoy everything that sounds as though it had been written by a madman in the year 2000 A. D., nor do we want to be stick-in-the-mud anti-modernists opposing everything in a style later than that of the year when Wagner died. We want to be level-headed, yet open-minded.

Nay, ladies and gentlemen, we *are* level-headed and open-minded. I am sure, as I look around this room, that I may say that we are, indeed, a bunch of very good fellows—the salt of the musical earth. Why shouldn't we pay ourselves this modest compliment?

We in Europe look to you in America with admiration and expectation. You are earnest and unafraid.

And so at a period when the world's legs are wagging to American rhythms, when America dictates to Europe, Asia, India and Australasia the music of its lighter pleasures, we look to you for light and leading in those deeper aspects of music of which I have spoken. We look to you to show us how to add to the staff of our schools a very important member, to show us how to the greatest advantage to place the world's children under the care of *Orpheus as Educationist.*

OUR GLORIOUS MUSICAL FUTURE

JAMES FRANCIS COOKE, *President of the Presser Foundation, Philadelphia, Pa.*

"Prophecy is the Gift of the Gods," runs the Japanese saying. In the "Bigelow Papers," Lowell advises: "Never prophesy, unless ye know." However, unless one has a long gown, flowing whiskers, and a crystal ball, he must confess that his prophecies are guesses.

I never think of prophecy without recalling a story told by the famous Spanish pianist-teacher, Senor Alberto Jonas. It is the story of a poor Spanish barber who went excitedly to the manager of the great lottery in Madrid and asked for Number "23."

"But", said the manager, "there is no number '23' in the whole lottery."

"Ah, for the love of Paradise, make a special number '23' for me, or I shall extinguish myself."

He got the number. The day of the drawing came and the little blind boy from the Foundling Asylum turned the box and brought out the number "23." The city ran wild with excitement and the poor barber was asked whence came his mystic power to select the right number.

"Well," he said, "I had three dreams. On the first night I saw seven white-robed angels in the skies. The next night they descended and pointed straight at me. The third night the seven angels lay prostrate at my feet Three times seven are twenty-three and therefore I called for that number.'

But all prophecy is not mere guessing. The true prophet is a poet He looks into the future as we look into the skies on a cloudless night. Shelley puts it: "Poets are the hierophants of unapprehended inspiration; the mirrors of gigantic shadows which futurity casts upon the present."

I shall endeavor to interpret some of the musical shadows as it has been my privilege to view them from the conning tower of the musical journal of which I have been editor for twenty years. The understanding of the future demands inspired imagination from those who would see clearly. It required the inspired imagination of Mrs. Frances E. Clark twenty-one years ago to conceive the need for an organization of this kind; but it would have taken a very extraordinary prophet to foresee the amazing development of her idea. Nevertheless, by this stroke she has placed her name historically among the great musical pioneers of our country. She finds herself in the noble company of such lofty and far-seeing souls as Lowell Mason, Eben Tourjee, Theodore Thomas, George F. Root, William Mason, Theodore Presser, and other vital protagonists of the art. Organized musical activity in America dates from the founding of the Music Teacher's National Association at Delaware, Ohio, in 1876, which assembled at the call of my good friend and mentor, Theodore Presser. The great musical organizations of America, representing through different groups some four hundred thousand members, spring largely from the initiative of this pioneer organization. I consider it a very great privilege to have known intimately both Mr. Presser and Mrs. Clark, who did so much in laying the foundations of our musical future.

Indeed, no finer musical foundations have ever been possessed by any country in the world than those upon which our future now rests. The edifice we shall raise must, however, depend upon ourselves and upon our pupils. I often wonder whether teachers realize the real gravity of their responsibility. Mr. Henry Adams presents this in the following meaningful words:

"A parent gives life, but as a parent gives no more; a murderer takes life, but his deed stops there. A teacher affects eternity; he can never tell where his influence stops."

Let us consider for a moment the pillars upon which our musical future will rest.

First. We have in America the greatest organized musical effort the world has ever known. This meeting is a triumphant manifestation of this. Last year I made an extensive tour of Europe, the motherland of our musical ancestors. It was my privilege to talk with many of the foremost musicians of the day, many conservatory heads, newspaper editors, and music publishers. All were most interested to know about musical conditions in America. It was often difficult to find words that would not be considered super-chauvinistic, in which to explain the vastness of this organized musical effort in America as well as the giant enthusiasm that is promoting it. More than this it has had to be made clear that this great onward musical movement is in no sense limited to a mere shellac of the cultured classes—the so-called "intelligensia"—but reaches out to the hearthsides of American homes everywhere.

Second. We have the astonishing progress of music in the public schools in America. This musical interest in our American educational institutions bears almost the same proportion to the same movement in the schools of Europe as does the distribution of the telephone and the automobile in America when compared with the employment of these necessities in Europe.

Third. We possess a musical press in America which is unlike the musical press of Europe, in that it is not confined largely to the professional musical interests but extends to countless average homes in which a musical interest is thereby excited from month to month. I have a great admiration and enthusiasm for the fine musical periodicals of Europe; but only in a very limited way do they reach out to the masses. America for nearly a half century has been saturated with knowledge through the musical press, until at this time I believe we are the best informed people of the world upon musical history and musical appreciation.

Fourth. The introduction of the sound reproducing machine, with the wonderful educational propaganda that has gone with it, is very far-reaching in America. The educational value of this is priceless. Public schools and private teachers everywhere are acquiring valuable libraries of records. I know of one piano teacher in Philadelphia who has a collection of records valued at $20,000.

Fifth. The reproducing piano, of which there are far more in America, in proportion to population, than in any other country, has promoted musical interest in America through the daily presentation in homes, studios, colleges, schools and conservatories of the playing of the great virtuosi-pianists, thus setting standards for study that in a former generation came only once in a season. This will have a great bearing upon our future standards of taste.

Sixth. We have in the enormous distribution of fine radio sets and in the magnificent broadcasting stations reaching the largest group speaking one tongue in any part of the world, a means of complete revolution in methods of securing music. No country in the world has anything com-

parable to this. Strangely enough, the reception is often just a little bit better in the distant farm house than it is in the great city.

Seventh. The widespread dissemination of concerts and recitals by the great orchestras and greatest artists of the world, made possible through our club system and by our concert managers, not merely provides for our largest cities, but also reaches out to the smallest communities, thanks to the Lyceum and the Chatauqua systems which originated in America.

Eighth. The magnificent American conservatory enterprises, private and endowed, are setting new standards in the world.

Ninth. We have the great musical foundations giving altogether unprecedented financial aid in all parts of the country to almost every kind of musical education endeavor and philanthropy.

Tenth. We have the ever expanding musical industries continually improving their products and, where possible, reducing the cost to the American public.

Added to all these, and above all other factors, is the resolute ambition of the American people to use their lives for the advancement of themselves and the betterment of the world.

These, then, are the exalted granite pillars upon which we must build our future musical greatness. Let it be our prayer that we may build in true American fashion. By this I mean that we must be inspired by the quest for the highest, by our American spirit of invention, our sense of wholesome values, our rejection of fads, our ridicule of anæmic supercritical pessimists, our habit of doing original and individual thinking, and by our pioneer birth-right. Ever grateful to Europe for the majestic musical past, let us in the future seek new musical ideals of our very own.

Perhaps you have read Mr. Mark Sullivan's highly contemporary history, "Our Times." He points out that it was far easier in 1900 to contend that the bicycle was to be a permanent form of recreation than even to imagine that in thirty years the long parade of bicycles would be superseded by far longer parades of automobiles. Thirty years hence we may turn up our noses at the pokey old automobile and flit from cloud to cloud in the new sixty-cylinder Ford sky-yachts. In that day we shall, of course, have quite different musical conditions in the world. If some of the music we call modern today continues to get more and more modern the children of that generation will be brought up on sour apples and vinegar.

This much, however, seems certain: the political, economic, and social confusion in Europe has made this country the haven for great talents from abroad. Our own firmly established foundations as I have outlined them, and the irrepressible idealism of our people will make this the musical center of the world, if indeed it is not already that. Mr. Alexander Lambert, the famous European-born pedagogue, who has lived a lifetime in New York, has stated that Europe is musically bankrupt.

Our musical future is not based upon dollars, but upon ideals. It is in raising the ideals of the American people that the value of music to the state ascends to its highest level. For years, as many of you know, I

have been advocating a regular period known as "The Golden Hour" in all school work, to be devoted to character building, with a background of music. Music itself is neither moral nor immoral, but it has been scientifically established that it is one of the most potent means for elevating the emotions of the people. While the student is exalted by music, the precious truths of higher codes of ethics, finer citizenship, finer patriotism, richer spirituality—everything to make a nobler man or woman—may be instilled. In all the world what greater task is there than this? Mere education does not make integrity, morality, fine citizenship, nor character. "The brilliant students—Loeb and Leopold here in Chicago, and Hickman in Los Angeles—suffered from a system which trained their brains but ignored their souls." These unfortunate young men were not foreigners. They were Americans, brought up in American schools. The highest obligation of the school is to produce the most valuable citizens for the State. We are living in a time when there are more armed automobiles running the streets of America than there were in the Great War. Surely this is a sad commentary on our present social system. The police forces are multiplying hourly, but little is said about reducing the criminal population at its source. In the future we shall correct this; and music will have a vital part in the reformation. Unless we unceasingly cultivate the characters of our young people through the noblest influence in the church, the home and the school, the future of America is doomed.

Because of the importance of music in the schools, in this connection; because of the vast recognition given to it by psychologists and educators as well as by public men and women; because of the scientifically proven importance of the value of the study of an instrument, as a mind trainer—it is easy to prophesy that our musical future will be on so high a plane that there is nothing in history by which it can be measured.

American musical poets will sense the beauties of our idealism and translate them into tone. They will survey the giant natural, social and industrial dynamism of America and recreate it into symphonies, vocal with the true spirit of the people who gave the world a Lincoln, an Emerson, a Whitman, an Edison, a Sargent, and a Lindbergh. See the magnificent temples of American art rising everywhere. The sacred fires are lighted. It is your noble duty to guard these lambent flames, these precious ideals, and to help to keep them eternally burning for the glory of civilization and of Almighty God.

THE FOUNDING OF THE CONFERENCE

(Quoted from the Founders' Breakfast Program)

KEOKUK, IOWA 1907

At the Asbury Park meeting of the National Education Association in July, 1906, Mr. Hayden made a presentation of some interesting work in teaching rhythm illustrated by his little son Van. The following officers were elected from the Music Section for the ensuing year:

President—Mr. Hamlin Cogswell, Indiana, Pennsylvania
Vice-President—Mrs. Frances E. Clark, Milwaukee, Wisconsin
Secretary—Mr. P. C. Hayden, Keokuk, Iowa

In the fall, three supervisors visited Keokuk and, in the spring of 1907, following much correspondence by Mr. Hayden with some thirty supervisors, an invitation, over the signatures of the above-named officers, was sent to considerable number of supervisors to meet in Keokuk for a special conference to investigate the work in Mr. Hayden's new method of teaching note-values, meter and rhythm.

The meeting was held April 10-12, with the Vice-President in charge, Mr. Cogswell having been unable to attend. About one hundred persons were present, enjoying *for the first time* discussion of school music problems apart from educators in other branches. It soon became apparent that the work presented would not be universally adopted. Three days' time was soon filled with impromptu programs, addresses and discussions of most interesting character, very valuable to each supervisor, and never before possible. As the hours sped on, discussions waxed warm and often furious, but always a love-feast followed with merry quip and jest.

From the vantage point of the pulpit, the chairman, looking upon the earnest, thoughtful group, questioned, "Why should not this be repeated annually?" and broached the matter to a few. Finding favor (calling Mr. C. A. Fullerton to the chair), she made a strong appeal, stressing the vital need of supervisors to meet thus alone to discuss their own special problems, and, reassuming the chair, called for a motion to form a permanent organization. This was made by Mr. T. P. Giddings.

There was much discussion as to whether such a special organization would interfere with the parent body, the Music Section of the National Education Association, but the motion was practically unanimously carried with the proviso that no meeting was to be held when the N. E. A. came into central territory. Officers elected were Mr. P. C. Hayden, President; Mr. C. H. Miller, Vice-President; Miss Stella Root, Secretary; Mr. E. B. Birge, Treasurer. The Executive Committee was composed of the above-named officers, the chairman with Miss Jessie Clark, Mr. T. P. Giddings and Miss Birdie Alexander. Indianapolis was selected as the place of the next meeting; a committee, with Mrs. Clark as chairman, was appointed to draft a constitution; and the organization of the Music Supervisors National Conference, the largest body of teachers of music in the world, was started on its career of usefulness.

The N. E. A. meeting in Los Angeles in July, 1907, where Mrs. Clark was elected president of the Music Section, selected Cleveland as the place of meeting in 1908. According to agreement, there was no meeting of the conference, but a large Music Section meeting in the old stone church in Cleveland, July, 1908, became to all intents and purposes a joint meeting. A special committee considered and reported on affiliation.

FOUNDERS OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE

NAME	OLD ADDRESS	PRESENT ADDRESS
Alexander, Birdie	Dallas, Tex.	El Paso, Tex. (401 Grandview Ave.)
Allen, Anna M.	Peoria, Ill.	*Deceased*
Armstrong, Cora Pollock	Beloit, Wis.	Beloit, Wis. (628 Harrison Ave.)
Arnold, Fannie	Omaha, Nebr.	*Deceased*
Ball, Cora A.	Fairfield, Iowa	Fairfield, Iowa (201 E. Kirkwood)
Ball, Edith	Princeton, Ill.	Detroit, Mich. (442 Book Bldg.)
Bentley, Alys E.	Bloomington, Ill.	New York City (Carnegie Hall)
Birchard, C. C.	Boston, Mass.	Boston, Mass. (221 Columbus Ave.)
Birge, E. B.	Indianapolis, Ind.	Bloomington, (Univ. of Ind.)
Birge, Mrs. E. B.	Indianapolis, Ind.	Bloomington,, (Univ. of Ind.)
Black, J. M.	Washington, Ind.	Spokane, Wash. (10 Orchard Ave.)
Boals, Miss	Alton, Ill.	Alton, Ill. (536 E. 7th St.)
Boyle, Chas. A.	Emporia, Kans.	Emporia, Kans. (617 Wilman St.)
Brocker, Lena	Mt. Pleasant, Iowa	Unknown
Bushong, Melvin S.	Olathe, Kans.	Olathe, Kans. (219 Kansas Ave.)
Butz, Louise	Grand Rapids, Mich.	Philadelphia, Pa. (5441 Germantown Ave.)
Carmichael, Mrs. Eliz.	Charles City, Iowa	Fort Dodge, Iowa
Caron, Emma	Canton, Ill.	New York City (Washington Irving H. S.)
Christy, W. P.	Iowa City, Iowa	*Deceased*
Clark, Frances E.	Milwaukee, Wis.	Merchantville, N. J. (Greenleigh Court)
Clark, Jessie L.	Wichita, Kans.	*Deceased*
Coburn, E. L.	St. Louis, Mo.	*Deceased*
Congdon, C. H.	New York City	*Deceased*
Drenning, Mrs. F. G.	Topeka, Kans.	Topeka, Kans. (314 E. Sixth St.)
Early, W. I.	Independence, Kans.	Kansas City, Kans.
Field, Charlotte	Findlay, Ohio	Detroit, Mich. (50 E. Euclid Ave.)
Fink, Ella	Mankato, Minn.	S. Milwaukee, Wis. (R. 2, Box 8)
Foresman, Robert	Montclair, N. J.	Montclair, N. J. (56 Christopher St.)
Freeberg, J. E.	Jewell, Iowa	Minneapolis, Minn. (3000 Hennepin Ave.)
Fullerton, C. A.	Cedar Falls, Iowa	Cedar Falls, Iowa
Gantvoort, A. J.	Cincinnati, Ohio	Los Angles, Cal. (Univ. of California)
Giddings, T. P.	Oak Park, Ill.	Minneapolis, Minn. (Room 305 City Hall)
Goembel, Lela	Centerville, Iowa	Unknown
Gray, Florence	Kansas City, Kansas	Unknown
Hayden, P. C.	Keokuk, Iowa	*Deceased*
Hayden, Mrs. P. C.	Keokuk, Iowa	*Deceased*
Hayden, Van B.	Keokuk, Iowa	Keokuk, Iowa
Henry, Arthur	New York City	New York City
Inskeep, Alice	Cedar Rapids, Iowa	Cedar Rapids, Iowa (200 22nd St., East)
Johnson, N. Edwin	East St. Louis, Ill.	Kokomo, Ind.
King, Florence J.	Marshalltown, Iowa	Unknown
Kinnear, W. B.	Minneapolis, Kans.	McPherson, Kansas
Leedy, H. E.	Bellville, Ohio	Bucyrus, Ohio, (539 South East St.)
McCullough, J. E.	Chicago, Ill.	El Segundo, Cal. (El Segundo Herald)
McDonald, Miss Theo.	Cannon City, Colo.	Detroit, Mich. (2045 Calvert St.)
McNair, Mrs. Elizabeth	Mattoon, Ill.	Mattoon, Ill. (2301 Richmond Ave.)
Maddock, William H.	Geneva, Ill.	Springfield, Mass. (G. & C. Merriam Co.)
Marsh, Mrs. Alice	Augusta, Ill.	*Deceased*
Mason, Arthur	Columbus, Ind.	Indianapolis, Ind. (Coll. of Music and Fine Arts)
Miller, C. H.	Lincoln, Neb.	Rochester, N. Y.
Mirick, Mabel Stonaker	Pueblo, Colo.	Pueblo, Colo.
Owen, H. E.	Madison, Wis.	San Francisco, Cal. (160 Delmar St.)
Philbrook, E. L.	Rock Island, Ill.	*Deceased*
Pierce, Mary Ried	Chicago, Ill.	*Deceased*
Pratt, Elizabeth	Quincy, Ill.	St. Louis, Mo. (5540 Pershing Ave.)
Rausch, William E.	State Normal, Mich.	*Deceased*
Rogers, Alice	Clinton, Iowa	Santa Monica, Cal.
Root, Stella R.	Springfield, Ill.	St. Cloud, Minn. (112 S. Seventh St.)
Scott, Martha	Carthage, Mo.	Philadelphia, Pa. (1523 Locust St.)
Selleck, Mrs. Evelyn	Pueblo, Colo.	Boston, Mass. (172 Huntington Ave.)
Soechtig, Elizabeth Davis	Fort Madison, Iowa	Beloit, Wis. (1231 Fourth St.)
Stabler, W. J.	Noblesville, Ind.	*Deceased*
Stenwall, Hulda	Monmouth, Ill.	St. Louis, Mo. (4300 Lindell Ave.)
Stout, Florence Bryan	Parkersburg, W. Va.	Parkersburg, W. Va. (1222 Market St.)
Streeter, Margaret	Princeton, Ill.	Camden, N. J. (Victor Talking Machine Co.)
Taggart, Mrs. Mary Lyon	Owasso, Mich.	Massilon, Ohio (309 N. Prospect)
Thomas, Mrs. Mary S.	Waterville, Kans.	Lawrence, Kans. (1201 Tennessee Ave.)
Wallace, J. A.	Mendota, Ill.	Mendota, Ill.
Westhoff, F. W.	Normal, Ill.	Normal, Ill. (Music St.)
Winkler, Theodore	Sheboygan, Wis.	Sheboygan, Wis. (1230 N. Sixth St.)
Werner, Grace Harrington	Kewanee, Ill.	Chicago, Ill. (6757 Sheridan Road)
Woodson, Myrtle	Greenfield, Ind.	Los Angeles, Cal. (3115 W. 63rd St.)
Young, Jeannette Dupart	Superior, Neb.	Fremont, Neb. (1150 Broad St.)

SIGNED ORIGINAL CALL BUT DID NOT REACH KEOKUK

Earhart, Will	Pittsburgh, Pa. (215 E. Lathrop St.)
Shaw, Elsie M.	St. Paul, Minn. (62 South Dale St.)

EASTERN CONFERENCE DINNER

E. S. PITCHER, *President, Supervisor of Music, Auburn, Me.*

The dinner was attended by over a hundred staunch members. Mr. Ralph Winslow of Albany was master of ceremonies and the singing was led by Albert Edmund Brown of Ithaca.

The president gave a brief outline of the plans for the next Eastern Conference and Mr. Dykema made a few excellent remarks on the importance of a large membership for 1929.

NORTH CENTRAL CONFERENCE DINNER

ADA BICKING, *President, State Director of Music Education, Lansing, Mich.*

The North Central Conference Dinner was held in the North Ball Room of The Stevens Hotel on Wednesday evening at 6:00 oclock. A gay and joyous company of over 300 representatives from Michigan, Ohio, Illinois, Indiana, Wisconsin, Nebraska, Minnesota, Iowa, North and South Dakota was present. Presiding at this meeting was our gracious and able president, Miss Ada Bicking of Lansing, Michigan. The other officers and members of the executive board sat at the President's table. It was a gay and at times a highly hilarious meeting with groups from different States vieing with each other in stunts and songs, among them being the fantastically costumed German symphony band of Milwaukee, and Miss Alice Inskeep's response to the insistent demands for her famous rooster song.

The crowning feature of the evening's entertainment was a group of songs: "She is So Innocent" arranged by C. C. Birchard, "Die Lorelei" by Liszt and "The Dustman" by Brahms, presented by a group of girls in the Vocal Class of the Central High School of Detroit, directed by Harry W. Seitz.

The President's address was short but inspiring, and each member present resolved that the North Central Meeting to be held in Milwaukee during the week of April 14th, 1929 should maintain and if possible surpass the high standards set by the first sectional meeting in Springfield, Illinois.

Fanny C. Amidon, Secretary.

NORTHWEST CONFERENCE DINNER

LETHA L. MCCLURE, *President, Director of Music, Seattle, Wash.*

The Northwest Music Conference met in Private Dining Room Number Nine, Stevens Hotel, Chicago, Wednesday, April 18, at six o'clock, with eighteen present. The program follows:

GENERAL TOPIC—THE NEW NORTHWEST

"What Is Our Responsibility to the National?"—Letha L. McClure, President of the Northwest. Miss McClure spoke briefly of the purpose of this meeting, namely to stimulate interest in the Northwest Conference for 1929, and immediately introduced the remaining speakers.

Miss Ethel Hensen, Supervisor of Music, Seattle, Wash., spoke on "What the Supervisor Will Gain from the Conference." "The University and Public School Music" was the next topic. It was taken up by Frances Dickey Newenham, Director of Public School Music Department, University of Washington, Seattle, and Anne Landsbury Beck, Director of Public School Music Department, University of Oregon, Eugene. Charles R. Cutts, Supervisor of Music, Anaconda, Montana, and Miss Mary E. Ireland, Supervisor of Music, Sacremento, California, spoke on the subject of "Coöperation." Karl Gehrkens, Oberlin College, a Northwesterner by adoption, Zay Rector Bevitt, author of a new idea in class piano instruction, San Francisco, California, and Ritchie C. Smith, San Francisco, California, were among the guests who spoke a word of greeting.

Following this part of the program the President read letters from the Chamber of Commerce, the Musical Art Association, the Superintendent of Schools, and the Supervisor of Music, all of Spokane, Washington, inviting the Northwest Conference to hold its meeting in Spokane in 1929, suggesting that the Conference meet at the same time as the Inland Empire Association —the first week in April. By unanimous vote this invitation was accepted and the meeting adjourned.

The meeting came to a close at 7:45 with all members committed to an immediate and enthusiastic campaign toward making the first meeting of the Northwest Conference an outstanding success.

SOUTHERN CONFERENCE DINNER

WILLIAM BREACH, *President, Supervisor of Music, Winston-Salem, N. C.*

At the National Conference in Chicago, the Southern Conference met for dinner on the evening of April 18 at Hotel Stevens with some sixty members in attendance.

The President, William Breach, announced that Asheville, N. C., had been chosen for the place of the next meeting of the Southern Conference. The time for holding this meeting was then brought up for discussion. The first week in March was selected so as not to conflict with the other sectional meetings. The length of the Conference is to be three days, Wednesday, Thursday, and Friday being the days preferred.

Those present were unanimous in their desire for an All Southern Chorus and Orchestra for the Asheville meeting. Lee McCauley, Director of Music, Asheville, talked on the wonders of Asheville and passed booklets to back up his statements.

Mr. Forster Krake of Chicago, accompanied by Mrs. Krake, entertained us delightfully with several solos.

The flowers for the dinner were given by the Music Club of Springfield, Tenn.

SOUTHWEST CONFERENCE DINNER

JOHN C. KENDEL, *President, Supervisor of Music, Denver, Col.*

The Southwest Conference banquet brought together an enthusiastic group of supervisors from that district. A varied program consisting of speeches and state stunts was given. Karleton Hackett, music critic of the Chicago *Post,* was the speaker of the evening, and talked on the subject, "Why We Are Musicians."

Two minute speeches were given by state chairmen and the plans for the Wichita meeting of the Conference were presented. A splendid spirit of good fellowship and sociability prevailed at the meeting. An early adjournment was necessary in order that all might attend the National Orchestra concert.

NATIONAL HIGH SCHOOL ORCHESTRA

PROGRAM

Conducted by *Frederick Stock, Howard Hanson and Joseph E. Maddy.*

1. Symphony No. 5, in E minor "From the New World".....*Dvorak*
   I. Adagio-Allegro molto
   II. Largo
   III. Scherzo
   IV. Allegro con fuoco
   Conducted by Mr. Stock
2. Valse des Fleurs from "Nutcracker Suite".....*Tschaikowsky*
   Conducted by Mr. Maddy
3. Nordic Symphony (second movement).....*Hanson*
   Conducted by the composer
4. Concerto for Pianoforte, in A minor.....*Grieg*
   I. Allegro moderato
   II. Adagio
   III. Allegro marcato
   Conducted by Mr. Maddy
   Miss Frances Hall, Soloist
5. Overture to "Rienzi".....*Wagner*
   Conducted by Mr. Maddy

NATIONAL HIGH SCHOOL ORCHESTRA STATISTICS (1928)

1. *National H. S. Orchestra Representation by States:*

Alabama	4	Indiana	15
Arkansas	1	Iowa	7
California	5	Kansas	12
Colorado	12	Kentucky	1
Connecticut	6	Maine	1
Delaware	1	Maryland	1
Florida	7	Massachusetts	2
Georgia	1	Michigan	39
Illinois	32	Minnesota	9

Missouri	1	Tennessee	2
Nebraska	2	Texas	12
North Dakota	2	Utah	1
New Hampshire	1	Vermont	2
New Jersey	5	Virginia	1
New Mexico	2	Washington	1
New York	15	West Virginia	3
Ohio	19	Wisconsin	28
Oklahoma	6	Wyoming	4
Pennsylvania	20		

2. *Nationalities Represented:*

Fathers:	*Mothers:*
175 American	179 American
27 German	23 German
16 Jewish	16 Jewish
14 Russian	12 Polish
12 Polish	8 English
7 English	7 Italian
7 Italian	6 French
5 Hungarian	5 Norwegian
4 Scotch	5 Hungarian
3 Swedish	3 Scotch-Irish
2 Scotch-American	3 Danish
2 Lithuanian	2 Croatian
2 Norwegian	2 Irish-American
2 Finnish	2 Finnish
2 Ukranian	2 Irish
And 15 other nationalities, one each.	2 Ukranian
	1 Lithuanian
	1 English-French
	And 9 other nationalities, one each.

3. *How long studied?*

1 year or less	9	5 to 6 years	31
1 to 2 years	23	6 to 7 years	27
2 to 3 years	33	7 to 8 years	13
4 to 5 years	26	Over 8 years	14

4. *Average Size of Orchestras and Bands:*

Average size of Orchestras represented is 49.55 players per Orchestra.
Average size of Bands represented is 45.66 players per Band.

5. *How long have you played in Orchestras?*

One year or less	19	4 to 5 years	20
1 to 2 years	35	5 to 6 years	16
2 to 3 years	61	6 to 7 years	4
3 to 4 years	58	Over 7 years	2

6. *How is your trip to Chicago to be financed?*

Civic Clubs	27	School	29
School and self	30	Donations and self	1
Parents	27	Individuals	8
School and civic clubs	10	School board	13
Orchestra	9	Concert	12
Uncertain	92	No expense	7

7. *Awards won:*

State solo championship	22	City Championship	11
Scholarship	24	Honor Roll	8
State Orchestra member	30	National H. S. Orchestra	78
Music Memory contest	10	County Championship	6

8. *Age of players:*

13 years	2	19 years	11
14 "	15	20 "	2
15 "	37	21 "	1
16 "	86	22 "	1
17 "	103	No answer	6
18 "	39		

9. *Length of professional experience:*

None	172	3 to 4 years	14
Less than one year	48	4 to 5 years	5
1 to 2 years	30	5 to 6 years	3
2 to 3 years	25	Over 6 years	3

10. *Does your orchestra rehearse during school hours?*

195 report rehearsals during school hours.
33 report rehearsals after school.
30 report rehearsals partly within school hours.

11. *Does your band rehearse during school hours?*

122 report rehearsals during school hours.
27 report rehearsals after school.
8 report rehearsals partly within school hours.

12. *Length and number of rehearsals per week:*

One 2 hour rehearsal per week	11
One 90 min. " " "	18
One 75 " " " "	0
One 60 " " " "	4
Two 120 " " " "	5
Two 90 " " " "	12
Two 60 " " " "	18
Two 50 " " " "	3
Two 45 " " " "	7
Two 40 " " " "	1
Two 30 " " " "	2
Three 120 " " " "	1
Three 90 " " " "	1
Three 75 " " " "	1
Three 60 " " " "	15
Three 55 " " " "	3
Three 50 " " " "	0
Three 45 " " " "	14
Three 40 " " " "	2
Three 30 " " " "	1
Four 90 " " " "	1
Four 75 " " " "	3
Four 60 " " " "	4
Four 45 " " " "	2
Four 35 " " " "	1
Five 120 " " " "	1
Five 75 " " " "	15
Five 60 " " " "	54*
Five 55 " " " "	8
Five 50 " " " "	15
Five 45 " " " "	51*
Five 40 " " " "	12

*indicates a tendency to daily orchestra rehearsals during school hours.

13. *Are you a member of a band?*

126 report being members of bands.
174 are not members of a band.

14. *Do you play more than one instrument?*

35 members play more than one instrument.
265 members do not play more than one instrument.

15. *What profession or calling do you expect to follow?*

Symphony player	16	Symphony conductor	1
Musician	133	Commercial designing and music	1
Music or science	3	Theater work	3
Music teacher	20	Business	4
Uncertain	44	Concert work	8
Medicine	4	Metallurgist	1
Music and commerce	3	Window designer	1
Music Supervisor	33	Engineer	5
Music or law	2	Pharmacy and music	1
Music director	1	Florist or music	1
Architect	2	Music and osteopathy	1
Music and art	1	Interior decorator	1
Orchestral work	14	Music or literature	1
		Law	1

16. *Credits for Orchestra, per semester:*

¼ credit or less	58	1 credit	96
½ credit	103	1½ credit	1
¾ credit	5	Over 1½ credits	2

17. *Credit for Band per semester:*

¼ credit or less	38	1 credit	34
½ credit	51	Over 1 credit	3
¾ credit	0		

18. *Status of Orchestras:*

Full symphony with harp	39	Semi-full instrumentation, large orchestra	78
Full symphony without harp	29	Incomplete small orchestra	93
Full instrumentation, without balance	20		

SECTIONAL MEETING

COMMITTEE ON INSTRUMENTAL AFFAIRS

J. E. MADDY, *Chairman, University School of Music, Ann Arbor, Mich.*

THE SYMPHONIC BAND

LEE M. LOCKHART, *Director of Instrumental Music, Council Bluffs, Iowa.*

The symphonic band should be one so adequate that no degree of volume, no desired combination of instruments and no idea of balance is impossible to a sane conductor. This definition of a symphonic band puts the burden entirely upon the conductor, doesn't it? But, after all, the conductor is the one who is made or broken by a piece of work. Let not the conductor be so unreasonable as to put a battery of a dozen drums against two or three oboes. He should have at his disposal such instrumentation as to give him in each type of instrument at least a quartet with proper base, soprano and minor parts.

Perhaps another definition for a symphonic band would say just that very thing. May I state it again and perhaps in less involved style?—an organization in which each type of instrument may work as a unit, having possible within its group sufficient depth for bass, sufficient height for soprano, and sufficient body in the inner voices to balance.

For example: Clarinets would have the E^b and B^b, Alto, Bass and the Contra-bass. The shrill brasses would have the trumpet, the tenor trombone, the alto trombone and the bass trombone; the mello brasses would have the cornet, Flügel horn, French horn, tenor horn, euphorium and tuba. The other types, would, of course, have like quartet possibilities.

Balance in the symphonic band would not be a problem were this balance to be merely within each of the groups mentioned. Complications arise and differences present themselves upon the matter of keeping balance between each quartet type, so to speak. Just what should be the strength of a single reed section if we accept a mello brass group of two counts, 2 Flügel horns, 4 French horns, 2 euphoriums, $2E^b$ tubas and four BB^b tubas? Mr. John Redfield, formerly of Columbia Teachers College and an accepted authority on the Physics of Music, in an article appearing in the *American Mercury* of May 1926, gives 4 E^b clarinets, 12 1st B^b clarinets, 12 2nd B^b clarinets, 8 alto clarinets, eight bass clarinets and six contra-bass clarinets as proper balance. This group would within itself and against the other quartets be in proper balance if the grand ensemble were playing in the same dynamic marking, according to Mr. Redfield. The National Committee has not chosen to push our symphonic band into the great expense of so many alto and bass clarinets and has seen fit for the present to omit the contra-bass clarinet entirely.

Following up, Mr. Redfield has come to the conclusion that a symphonic band perfect as regards its possibilities would number 108 players! Perhaps in years to come someone in this audience will recall with a smile what I have ventured concerning this part of this discussion; in all probability some of you are now enjoying that smile!

Assuming that the sum total of these quartet groups would measure up fairly well to your idea of a symphonic band, perhaps we might pass on to the second of our questions—why a symphonic band?

If I am to believe that you did not come to scoff, I am at the same time privileged to believe that that question need not be answered here. The fact that we have had bands for several years now, and the fact that we find two growing where only one grew before, leaves the question like this (and potent it is too)—why not have a symphonic band rather than an ordinary pep organization? Or, if a band is good at all is it not worth being improved to the Nth degree?

Should you wake up tomorrow morning and find yourself in charge of a symphonic band as complete as the one I have outlined, you would not know what to do with it, I'll venture. You would seat them with good judgment, no doubt, to find yourself blocked at your next move. You would have no music for them. Necessarily then, we must in some way find equipment other than instrumentation and man power. We must demand attention to a new field of composition. Mr. Redfield thinks we should entice some of our contemporary aspirants in the field of composition away from the discouraging job of competing with Beethoven, Tschaikowsky and Elgar in orchestral writing. With very little except quicksteps and transcriptions available for band, a composer would be certain of a hearing were he to write for our symphonic band. This will not be quickly solved. What shall we do in the meantime? I presume we must let our present transcriptions be enlarged to fit our additions. This, however, is but a momentary makeshift.

In order to proceed, we must assume that the matter of music is solved. We must now measure up to it. Momentarily we are lacking balance to quite a degree perhaps, but very few of the instruments are absolutely lacking. The contra-bass clarinet, the Heckelphone, the low flutes and perhaps a few others may, for the time being, find substitutes necessary but with the parts written, the instruments and players will come. The past five years in school instrumental music have proven that.

How Do We Measure Up to the Demands of the New Music We Have at Hand

1. Well equipped teachers.
2. School credit for music study during school day.
3. Means of securing instruments.
4. Means of securing players.

There are so many ifs and ands in a discussion of this kind that I may only be able to lead you to think about the subject. Let our teacher be in an ordinary state and in an ordinary town. This town has within its borders perhaps five thousand souls, or perhaps thirty thousand; in either case, the re-

sponsibility of teaching instrumental music must rest mainly upon the shoulders of one man. I know several men who seem to do everything well. They have, of course, such knowledge that the usual string, wind and percussion instrument students find good training. Beyond that he often must dig to keep ahead of a flute, oboe or bassoon student. I think of one man at this moment who is practically transferring lessons from his bassoon teacher to a student once removed. This leads me to say that a most important attribute of the well trained teacher is the knowledge that the end of his training is not yet. This isolated teacher, this "jack of all instruments," you might be inclined to pity. But don't! When he turns to his trombone section and warns that a certain sheet should be made in contrary motion from 3rd to 4th positions; when he turns to his clarinets and clears up the execution of a certain trill, when he turns to his oboes and with dispatch tells them how to lip or finger, when he brings all sections into an artistic balance, and when he never uses the lonely phrase "You played that wrong"—then is he king of his world, the world which is his creation, his very life. Future teachers of symphonic bands, take to yourselves the important attribute of realizing that your training is not yet complete. Haste the day when adequate teaching is no longer a source of worry to those school heads who are not wise enough, many times, to offer suggestions to a music teacher but who rarely fail to realize a poor job of teaching!

A help in measuring up to the new music at hand is school credit for music study and school time for it. So many towns are placing us on a par with the other branches of education as regards credits that perhaps the problem is not acute. Minute for minute we are justified in asking for credit for our work. And if it is worth credit, it is worth school time also. A stand has been taken that three academic studies done well are better with the fourth done in music, than four academic subjects less well done and extra time devoted to music work.

There are some school-boards here and there generous enough to eliminate any problem of instrument purchase, but in most cases cost and undesirability of ownership of many of the instruments present severe problems. Each department head must cope with this as best fits his community. Let me describe one very workable plan of securing instruments. A certain instrumental man, wishing to be rid of the problem of loaning school owned instruments to students, asked his board for a sum of money to be used in buying instruments to be resold to students on contracts. Payments were made so convenient to parents that, with the exception of a very, very few, instruments all became eventually student owned. Payments in some cases were as low as $1.00 per month and such instruments as tubas and bassoons were possible with payments of $4.00 to $5.00 per month.

The school's contact with the child is so close that the chance of loss on a contract is avoided. The fact that this fund pays cash on a competitive market makes possible better prices, and that also adds to the percentage of starts in a department.

Ways of securing players is also a lengthy subject. Some find more than they can do when they merely issue a call to parents to come to a mass meet-

ing. Others complain of few starts and these few hard to find. The reason usually is in the bait you use. If you are presenting successful groups to your community at reasonable intervals you should grow as all good things grow, *naturally*. The only constructive thing I can say on the matter of securing beginners, is to present fine groups to your public. The proof of the pudding is in the second helping!

The symphonic band is with us to stay. Let us first accept it, next strive to measure up to present requirements of efficiency and instrumentation, and at last help to hasten that future day when our group will truly leave nothing impossible to the sane conductor.

SOME IMPORTANT LESSONS TO BE LEARNED FROM GREAT CONDUCTORS

DAVID E. MATTERN, *Director of Music, Grand Rapids, Mich.*

In choral and orchestral conducting we have all been striving for tone—tone of uniform quality, but also alive and sensitive to great variety in expression. To realize such an ideal, one must have singers or players trained to give a response that is alert, elastic and refined. How do the great conductors achieve this response?

Beautiful choral tone is greatly dependent on intelligent use of diction. There are two few choral organizations that really sing the king's English. Words are of vital importance to both audience and chorus, for the words will always give the cue to proper interpretation. We can all learn from masters like Louis Graveure or Ronald Hayes. Such artists appreciate, for example, the colorful resonance of the consonants *n* and *m*. They do not swallow the tongue in singing final *r's*, and they sense the subtleties and expressive power inherent in correct vowel and consonant combinations. The chorus should have the same ideals as the soloist.

A successful conductor must have imagination. Albert Coates, who is to be one of the conductors of the new combined New York Symphony next season, was conducting in this country a few years ago. He had just left his post as conductor of the London Symphony, and before that time was at the head of the Czar's Imperial Opera under the old régime, when Pavlowa, Mordkin and Chaliapin were in his company. We were rehearsing the Brahm's No. 4—the allegro giocoso. He suddenly said, "Gentlemen! gentlemen! this is Brahms! Brahms with his great long beard—respect him." Then to the horns—"this passage is like the opening of a furnace door—blazing heat." Or to the trumpets in a martial theme—"now let the flags fly", or again to the horns playing the noble theme in the Cesar Franck D minor Symphony—"this is the soul of chivalry," and again, "this is the cold gray cathedral at dawn—the snow is falling." Just these few words kindled the imagination of the orchestra and made it play as never before. Of course everyone has a right to his or her own imaginative reaction to music, but how few of us have this poetic fire! We need to be told how to listen to great music in order to do it justice in rendition. I do not mean that I advocate making a story or a program to fit a Beethoven

Symphony (that is a thing presumptuous and offensive to the real musician) but we should not be content to merely play or sing notes and let it go at that.

Interpretation in conducting demands a variation of the beat, as in the first movement of Mendelssohn's Italian Symphony—sometimes with staccato pulsations, again with undulating legato movements, large, then small as one responds to the fantasy inherent in the music. We all may learn much by watching the great conductors like Stock and Coates obtain rhythmic precision through the scherzo effect using a relaxed arm, but with a wrist that kicks incisively—free, but with propelling, alert force. Such a beat never wearies the orchestra or audience as does a stiff-armed labored effort. It puts sparkle and enthusiasm into the performance.

In dramatic climaxes Mengelberg often thrusts both fists into the air, one higher than the other. This gesture reaches the heights of inspiration. However, it is perilous to attempt to copy this or any other indication of intensity unless one can do it convincingly and with freedom and abandon.

The psychology of conducting is boundless in its application. The master needs but to merely glance at a solo flute or lift an eye-brow to the basses, or raise his little finger—so subtle is the flow of understanding between him and his chorus or orchestra. The master inspires courage. He gently persuades or imperiously demands at will.

Wagner says, "Always make your instruments sing—find the melody in every bar; know your composition; feel the tempo before you start. If you have the correct idea of phrasing, the expression, the tempo will take care of itself. It is conversely true that if you know the right tempo the singers or players will be more likely to grasp the correct idea of phrasing and expression.

"Have your ideal of tone quality—make your points by distinction in playing and interpretation rather than by bizarre effects and tremendous climaxes. Avoid mannerisms. Do not break the rhythm except for very exceptional effects."

We should remember also that the highest note in an ascending passage is not always the loudest. We often forget that a phrase when repeated should be either louder or softer for the sake of variety. To give the poor composer something approaching his just due we must also teach our singers and players not to merely read notes but to "read between the lines."

In a rehearsal of Tschaikowsky's Romeo and Juliet, Mengelberg exclaimed, "Music expresses love and hate—joy and pain; the great extremes. Here is the hate motive—now play it as if you wanted to kill the conductor." And we did, for he had been whipping us with his relentless stick for three and a half hours. But he is a great master, and we realized that his discipline was good for us.

Mengelberg sings out whole themes in his rich baritone voice. To me this is a significant thing—he feels the urge to express himself vocally in order to inspire his men. He thinks in vocal terms. He insists on solo tone as distinguished from accompanying tone. If he does not get the fullness of solo tone he desires, he will boom out, "Give me one-hundred

per-cent—that is only fifty." The cellos will bear on with added energy. "Stop," he shouts, "I said one hundred, not one-hundred and ten—and sing it out." Albert Coates frequently urged his conducting class to hum to themselves while conducting and he often does the same thing himself in rehearsal. Frederick Stock and Walter Damrosch occasionally will burst forth exuberantly singing a theme in a way that carries the players along by the sheer abandon of their enthusiasm.

So it is that the conductor's imagination, fed by poetry, history, biography, aesthetics, together with a great measure of practical psychology, contagious enthusiasm and highly musical scholarship—all these give confidence, inspiration, discrimination and poise to the chorus or orchestra.

A good conductor never rushes into the beginning of a movement without first taking time to hear it mentally. To actually breathe with the preparatory beat as if about to sing is extremely helpful to the chorus or orchestra—they sense the impending attack. To start an orchestra or chorus with surety one must always give the preparatory up stroke in tempo. This is a matter of great importance. Fermatas, ritards, diminuendos or crescendos should be anticipated a long way ahead. Coates used to say, "A Handley-Paige aeroplane shuts off its power ten miles before landing." A diminuendo should be as thrilling as a crescendo. To make diminuendo effective one should start high with the beat and gradually lower the stick. To guard against a diminuendo when the score calls for a prolonged sustained tone, ask for a crescendo. This is especially effective with the overworked brasses. The trick of the experienced conductor lies in keeping the stick slowly ascending instead of remaining stationary.

It is bad to crouch for pianissimo—it looks as if one were playing "hide and seek." "I see you," piped up an impertinent orchestra man to Sir Beerbohm Tree of London when he was guilty of this crouching effect.

For sudden contrasts from fortissimo to pianissimo it is well to actually stop beating for an instant—a sudden "stepping on the brake" that is as effective and even more dramatic than the customary pulling inward of the hands or the thrusting of the left hand, palm out, as the traffic policeman does. To force pianissimo from a sluggish orchestra, Eugene Goossens often will bear down quickly with the palm of left hand. Crescendos are effectively indicated with the palm up—the left hand rising in an outward direction; and conversely gradual diminuendos are accomplished with the palm turned down, and the left or both hands falling while being drawn toward the body. No intelligent leader will allow his left hand to continually double the work of the right. The function of the left hand is to supplement the right in building up climaxes, to indicate phrasing and to give necessary cues. A left hand that is too busy is without effect. Gabrilowitsch, however, often beats with the left hand alone. As he does it, the effect is one of variety and plasticity. This keeps the audience and players interested and alert.

May Heaven deliver us from the wooden automaton! His stiff-armed motions inevitably make for wooden playing or singing. Virility and inspiration come with the freedom of the curved sweeping stroke; one that is

made not with the arm hugged close to the body, but extended forward and away from the body.

When following an unaccompanied passage by a soloist while awaiting the entrance of the orchestra, the conductor should keep his hand slowly moving upward anticipating the instant when he must bring the orchestra and soloist together. This was a famous trick of the great Nikisch. It never fails to keep the orchestra alert and ready for a precise attack.

This no doubt sounds technical and pedantic, but nevertheless all great conductors carefully analyze every motion they make until they do these things automatically. Nothing is left to chance. With it all, the height of art is reached by the leader who can center the attention of the audience on the music instead of on himself. Exaggeration, especially in dynamics, is a proof of poor taste and circus methods. Also, the seasoned conductor never forgets the prime necessity of a definite direction to each beat even in the heat of the most impassioned work. Here is where the choral conductor frequently comes to grief when using the orchestra for accompaniment. The orchestra man with fifty-three measures to count deserves our sympathy when he is led by the average chorus director.

We should all look at our choruses and orchestras more, thus compelling them to look at us. All of our Conference conductors have given us good examples of this in their rehearsals. Weingartner said, "There are two kinds of musicians—those with music in their heads, and those with their heads in their music." We must memorize what we conduct, using the score for occasional reference only, if at all, in the concert.

Memorization should be accomplished phrase-wise; four-measure phrases, two-measure phrases, etc, as they occur in the composition. One can easily make a mental graph of the successive phrases as they are tossed from voice to voice or instrument to instrument. As soon as a cue is given it should be put in the mental background, leaving one free to think of the next one to come. As the great Nikisch said, "After starting a motive it will take care of itself—the conductor should attend to the polyphony."

Of course, if the conductor has no orchestral score he should put the instrumental cues in the vocal score or piano part before attempting to lead chorus and orchestra together. To conserve precious minutes in rehearsal the conductor should list difficult spots and work them out. He must have bowings and fingerings decided upon; also phrasings, important words, and breath marks indicated for the chorus.

Mengelberg drills with meticulous care. He owns his own orchestra parts. There are no disputes about bowings in his rehearsals. Everything is marked in red and blue pencil. Both in rehearsal and in the concert he exerts tremendously concentrated power, but so well poised is he that he appears to expend the minimum of energy. He is a short stocky man, but in interpreting a great work he seems to tower above you like a giant. He has no mannerisms. He expects every man to hear mentally the tone he is about to produce, and also to hear what is going on in all the other parts. This standard is vitally important to both chorus and orchestra.

Albert Coates used to shout to us in his conducting class, "For heaven's

sake do not bow to the orchestra—you look like an old woman nodding over her knitting needles." A fine conductor keeps his head back. He never bends his knees or bobs up and down. He does not stamp his feet or pound with his stick. Occasionally it is necessary to shock a lethargic chorus or orchestra by "throwing a fit" but to make this habitual only results in making a monkey out of the director. The effects gained by distinction, by playing upon the chorus or orchestra, are those of the master. The fine leader sees to it that his men look like professionals. His players never cross their legs, or beat time with their feet. If a man must obey that pedal impulse let him confine it to his big toe. Well disciplined professionals never make any noise in turning their music, or attract attention by suddenly jerking their instruments to position. The pictorial effect is never to be despised.

Help your chorus in every way possible, especially in changes of tempo, but sometimes be intentionally erratic with the beat. It will catch the unwary and over-comfortable player and jog him into attention. Say little—talk with your stick and your facial expression. Do not beat with a monotonous uniformity. Rests should have very small beats. Beat phrase-wise.

If you do not know what is in a player's or a singer's part do not let him find it out. Never ask questions—you are there to tell the performer what to do. If the conductor can actually demonstrate by playing an instrument or by giving a model illustration of a vocal effect he has an impressive advantage. He must know how to get from the great string body the uncanny effect of ponticello, the dry and crackly col legno, the rich full sonorous sweep of the whole bow, the vibrated, harp effect of pizzicato, the fairy-like tripping of the spiccato ("catching flies",) the tense, pounding marcato and the velvety floating, ethereal "extase" bowing. He must never allow the strings to slide with a downward whining glissando. The same applies to choral work. Coates hearing this would exclaim "take those cats off the roof."

Every inch of bow has its own particular idiom. Fast, light-running passages are played at the tip, marcato at the heel, solid-toned rapid passages in the middle, while the broad fortissimo demands the sweeping forearm stroke. The conductor who knows his woodwinds and brasses equally well can satisfy his ideals of interpretation.

Every cue should be alive and distinctly given, not tossed out carelessly. Look at your man when giving him his entrance. Do not become too busy flinging out unimportant cues. In accompanying a soloist in a concert do not try to lead him. If he is a competent soloist he should be entrusted with the interpretation or instructed privately before rehearsal. When you must handle soloist, chorus and orchestra together, the chorus should receive the prime consideration unless you are able to handle all three with equal facility. When two soloists in an opera are close together on the stage, give cues to the one at the left very far to the left, and conversely to the one at the right.

Master your rhythmic problems. Coates repeatedly would call out,

"R.B.E."—Rhythm Before Everything. In marking the rhythm of after-beat notes do not make a conspicuous motion for the divided beat, but dominate the orchestra with an unyielding clear-cut stroke. It is effective to simply stop the stick, or at most to give an exceedingly small motion to the "and" of the after beat. Syncopation demands iron-bound precision, particularly with the down-beat. Frederick Stock demonstrated this in the Dvorak Symphony in a passage where the strings enter after the seventh beat. He called out "seven" to the orchestra, giving a strong pulsation on the beat with a rebound that gave an unmistakable cue to the strings entering on the after-beat.

In setting a tempo it is well to govern it, within reason, by the limitations of your singers or players in the most difficult part, biding your time till they can take it faster.

We school chorus leaders need to direct with the baton. There is too much pawing and clawing of the air; too much sign language; too many overly complicated dynamic indications that I confess are unintelligible to me, and painful to watch. A nicely balanced, light weight conducting stick is as essential to the conductor as is a fine bow to the violinist. The stick is just that much of an extension to the conductor's arm, and rightly used it lessens his effort tremendously. No one cares to look at an overworked conductor. He is a slave instead of a master.

With the help of a full length mirror and the wonderful recordings for the talking machines we have today, anyone may see himself as others see him. Let us look at ourselves in action. Does the stick fly above and back of the head? Do we push our elbows up or back of us? Do we imitate the jumping-jack? Then after such a searching self-criticism we should forget it all when conducting in public. For the conductor has rightfully been likened to the cable which bears the electric current. He is the medium through which music is conveyed. He is the *conductor* of music, and as such he should approach his responsible task of making the works of the masters live again with the same humility as Bach, who we are told signed his compositions with the legend "To God be the glory." To such a one comes the real satisfaction of conducting—the joy of being permitted to let music live and sing in and through him to others. And save the joy that is vouchsafed to the composer himself, there is none greater.

A DEMONSTRATION OF THE USE OF HYMNS, CHORALES AND PART SONGS IN THE TRAINING OF A BAND

RUSSELL V. MORGAN, *Director of Music, Cleveland Public Schools.*

The value of four part vocal music properly arranged for band was presented. The Nicholas Senn High School Band of Chicago was used by courtesy of Captain Albert Gish. The material used was:

Farewell to the Forest.....*Mendelssohn*
Sweet and Low.....*Barnby*
O Sacred Head, Once Wounded.....*Hassler*

selected from Part Two of the Educational Book, the Ditson School and Community Band Series of Oliver Ditson Co.

Slow moving music of the chorale type provides for the study of sustained tones, phrasing, tone quality, intonation, and harmonic balance. These musical values are usually weak in school bands.

The instrumentation is based upon the A, B, C, D plan, that is, assigning certain instruments to the A or soprano part, other instruments to the B or alto part, etc. The advantage here is that clear four part writing is retained and the assignment of parts clearly understood by the leader. Any combination of instruments representing all four parts may carry on rehearsal.

SECTIONAL MEETING

COMMITTEE ON VOCAL AFFAIRS

ERNEST G. HESSER, *Chairman, Director of Music, Indianapolis, Ind.*

INTRODUCTORY REMARKS

By the Chairman.

One of the acts of the board of directors of the National Conference, when it met in Detroit two years ago, was to pass a resolution creating a Committee on Vocal Affairs which should promote in the field of vocal music a piece of work similar to that of the Committee on Instrumental Affairs in its particular field. President Bowen named the following persons to constitute this new committee—Mrs. Mabel Spizzy of Tulsa, Oklahoma, representing the Southwestern Conference; Mr. Wm. Breach of Winston-Salem, N. C., representing the Southern Conference; Mr. Albert E. Brown of Ithaca, New York, representing the Eastern Conference; Ernest G. Hesser of Indianapolis, Indiana, chairman, representing the North Central Conference; and Mr. R. Lee Osburn of Maywood, Ill., the member-at-large representing the National Conference.

The first work of this Committee on Vocal Affairs was the sponsoring of the National High School Chorus; the second, the arranging of the program for the Vocal Section here today. It has been the aim of the Committee to make this program practical and forward-looking; to offer something definite for the supervisor's task at hand, and to give a glimpse of things—for instance vocal classes in high schools—which seem to indicate the trend of the development of public school music in the near future.

In April I received a letter from the American Academy of Singing, which I should like to read to you.

New York City, April 11, 1928.

Mr. E. G. Hesser, Chairman,
Vocal Music Department,
Conference Standing Committee,
Music Supervisors National Conference.

Dear Mr. Hesser:

It has been brought to the attention of the American Academy of Teachers of Singing that the Music Supervisors National Conference has this year, for the first time, appointed a Standing Committee for the purpose of fostering more interest in the subject of Vocal Music.

We understand that the specific purposes of this committee are to elevate the prevailing standards of choral singing in the United States both in high schools and in adult organizations as well as to stimulate an interest in the subject of voice culture instruction as it might apply to High School Groups.

Also, to generally stimulate the interest in vocal education and bring it to the level of consideration given to the subject of instrumental development throughout the schools of the country.

To the fulfillment of all of these purposes, which is definitely crystallizing this year in the organization of the First National High School Chorus, and to the fulfillment of all other activities which your Committee might see fit to promote, we wish to extend to you our heartiest enthusiasm and to say, that we consider your work of the greatest possible importance to the future training of the youth of our country in the correct use of their voices.

Please accept our heartiest congratulations upon the appointment of this Committee and extend to the Music Supervisors National Conference the greetings of the American Academy of Teachers of Singing.

DEMONSTRATION OF SENIOR HIGH SCHOOL VOICE CLASS WORK

HARRY W. SEITZ, *Central High School, Detroit, Mich.*

(Using 24 Students from the Detroit Central High Voice Class)

It has been said that in this advanced stage of civilization the only new thing to be evolved is a new point of view. In this discussion, I shall no doubt restate many old ideas and theories, but I hope I may at least present a different viewpoint in regard to this all-important subject of class voice training in High School.

The teacher of class voice has to meet many grave problems, but one of the most serious confronting him is how to hear in a class of twenty to thirty pupils the errors of the individual—for example, incorrect or poor use of the resonators, poor attack, poor breath control, etc. It is only with serious application and continued experience that he surmounts that great difficulty. I feel that one of the first steps in class instruction is to give the pupils a definite knowledge of the action of the tongue in producing the various vowel sounds. We already know that correct vowel resonance depends entirely upon the shape of the vowel chamber and that this resonator is regulated by the position of the tongue. It therefore follows that perfect control of the tongue means perfect vowel resonance. It is the unruly tongue that causes a rigid larynx, which hinders the free emission of tone which is so desirable.

Some teachers advance the theory that the tongue is controlled from the back forward, but I get much better results by teaching that the tongue is controlled from the front backward. We call the place where the tongue rests against the lower teeth the point of balance and keeping this point of balance in natural position, we whisper the different vowels—for example, ee. The class discovers through experimenting that in order to produce this vowel the blade of the tongue is not only lifted but it moves forward until the sides press against upper front teeth, while at the same time the tip of the tongue is held at the point of balance behind the lower front teeth. This tongue position divides the vowel chamber into two unequal parts, the front being much smaller than the back. If this position is not maintained,

the class soon hears and feels that it does not sing a pure vowel on ee. So we go on and work out all the tongue positions for all of the vowels. It is needless for me to further emphasize the necessity for the teacher to be trained in hearing the pure vowels.

Before leaving the subject of vowels, may I call your attention to a fault common to so many of us—that of singing a mixed vowel for a pure vowel. To prevent this fault great care must be exercised that the tongue remain in exactly the same position throughout the singing of the pure vowel. Whenever the position of the tongue is changed in the mouth, a different vowel is produced. You have heard individuals as well as groups sing kayeen for cane and fayeece for face. This is an exaggeration of the English mixed vowel and entirely spoils any singing, no matter how perfect in every other detail.

The problem of resonance looms up as formidable to the class teacher, chiefly because resonance is generally the by-word in vocal discussion and so many theories are expounded in regard to the subject. It is true that when one speaks or sings the chest, wind-pipe and larynx may be felt to vibrate, but the essential vibrations are above the vocal bands. These resonance chambers are the mouth cavity in the widest sense and the nasal chambers. It is highly probable that the vibrations of the chest walls and the bones of the head may to some degree modify the vibration of the air within the resonance chambers. But the idea that the hollow spaces in certain bones of the head have any appreciable influence on the tones of the singer is so doubtful as to be almost negligible. It serves no practical purpose to take this into consideration. We find the most practical way to solve the problem of resonance to be diligent application in acquiring proper tongue position. When the tongue is correctly placed and controlled in singing vowels, we find that proper tone resonance results without any appreciable effort. Some people will criticize, saying that calling attention to the tongue makes one self-conscious and then unable to control the tongue—therefore, it is wrong to speak about it. I might draw a parallel to the dancing teacher calling attention to the placing of the feet.

The subject of voice placing is another vocal problem. Voice placing means just one thing—learning to make beautiful tone. When one learns to produce beautiful tones throughout his vocal range, then and not until then is his voice placed. To me it seems very wrong to mention voice placement to a class because it inevitably gives them the idea that the tone must be placed or focused in some particular spot in the head. Whereas the truth is that when the tone is properly produced there is no thought of trying to put it anywhere. It just seems to float out. The violinist in learning to produce beautiful tone is never taught to try to make one sound resonate in one part of the violin and the next in another part. He uses the entire box to make his beautiful tones. Just so should the singer be taught to use his entire head to produce beautiful tones.

The teacher should exercise great care in her selection of song material. The child has so many things to think about in learning to sing that the songs should be fairly simple and each new song studied should be one con-

taining some new difficulty so that the class will make definite progress. The songs I am using in my demonstration will illustrate what I mean. Beautiful tone should be the beginning and ultimate end of all voice study. Every teacher should make this the key-note of her program in voice training.

PROGRAM

I Love Thee.....*Beethoven*
Four-leaf Clover.....*Brownell*
She is so Innocent.....*Lecocq*
The Loreley.....*Liszt*
The Little Dustman.....*Brahms*

CLASSIFICATION OF BOYS' VOICES IN JUNIOR HIGH SCHOOL

T. P. GIDDINGS, *Director of Music, Minneapolis, Minn.*

Description of the demonstration: (1) Remarks on the boy's voice; (2) testing of voices of a group of boys from a Chicago Junior High School; (3) arrangement of these boys in proper formation for mixed chorus and (4) for glee clubs; (5) brief mention of four books available for this kind of ensemble.

VOCAL TECHNIC FOR THE CONDUCTOR

JOHN FINLEY WILLIAMSON, *Director Dayton-Westminster Choir, Dayton, Ohio.*

Conceded that choral singing is necessary to a healthy national musical development because choral singing is the one form of music that penetrates into every community, school, church and home. Then our question is, what kind of choral singing shall we establish as a standard?

In going over the United States in almost every town we hear choirs, choruses and groups singing with all sorts of varying standards. One standard is that of volume and noise. A group of healthy, hard working Americans gather together once a week with a definite purpose to outdo each other in lustiness. As the program continues their faces redden, the conductor's collar wilts and by the end he has outdone any university cheer leader. Another standard that is used greatly is that of high notes. As soon as you pick up a program you realize that every number has been selected for its climactic effect so as to give a few choice sopranos a chance to screech on high notes. This kind of chorus will always have about fifty sopranos, three basses, one poor lone tenor and a few kind elderly ladies singing alto. Another standard is that of sentimentality—a great favorite. Their singing is a series of slides, slurs and scoops in the name of interpretation. The conductor and choir members always talk a lot about art. But art is never there. After one of our concerts a lady from this kind of chorus came up to me and said, "Oh, Bach; ain't he grand?" Mechanical drill and precision characterize another standard. We all go through this period, but the sad

part is that few ever come out of it. The conductor feels that if he starts his chorus together, if they sing the exact time and notes that appear on the printed page and if he stops them together, he has accomplished all that can be desired in choral singing. He starts his metronome going at the beginning of the number and never stops it until the end. Some conductors also feel that good tone production is the final aim in choral singing. This class of conductors also feels that the English language is unsingable. The tone of their choir is always slushy, mushy and gushy because it lacks the propelling power of animated, vitalized thought. An opposite extreme to this group is the group that overdoes the question of diction. Their words almost slap you in the face. This group, however, is far in the minority and one almost feels like commending it.

Perhaps all of these elements enter into good choral singing. But we must squarely face the fact that good or bad singing depends entirely upon the conductor and his knowledge of choral and baton technique, granted that he is a person with personality, leadership and musicianship. Choral conductors are the greatest alibiers in the world. They either have no material at all to work with or they have professional singers to work with that are impossible. Sir Henry C. Coward, Director of the famous Sheffield Choir, England, said that no conductor had great material, but a great conductor made his material great. Personally, I believe that professional singers or non-professional singers will come to as many rehearsals a week as their conductor inspires.

Time does not allow a discussion of Vocal Technique. Suffice it to say that he must understand the limitations and possibilities of the instrument upon which he plays. He must understand breathing, pronunciation, vowel modification, enunciation and articulation. He must also be able to take a raw, crude mass and mould it into an artistic ensemble. This must be accomplished in a brief space of time with great inspiration.

Let us now consider Baton Technique. Conductors are prone to forget that theirs is a sign language and not a word language. How often have we seen a conductor stand before his group, jump at them with a sharp, jerky attack movement. The choir barks back at him with a sharp, jerky tone. He is displeased with the result and proceeds to browbeat them for not looking at him. The trouble is, they have looked too closely. This is repeated five or six times and by this time the chorus is cowed to such a point that they are afraid to give expression to a healthy tone and thought. They realize that they must memorize what he says and ignore what he does. A well trained choir is not one that remembers effects as asked for by the conductor, but one that responds to intelligent direction.

The choral conductor's task is three-fold. He must first secure from his singers a full, free, sonorous, vitalized tone—a tone with enough flexibility to allow an easy production with all stresses of voice. He must then take this tone and build phrases with it along the outlines suggested by the harmonic and melodic progressions of the music. Lastly, he must make each phrase and the entire composition glow with that emotional fire that lends the final touch to artistry. A conductor may have a thorough understanding

of vocal technique and its application to individual voices, but he must have more than that. When he steps before a group his posture, arm, wrist and hand movements must radiate physical vitality and coördinated control. A devitalized body will bring a devitalized tone. A body lacking in coördinated movement will call forth a tense throaty tone.

We often hear people talk about good attacks and good releases in choral singing. These are words that mean nothing. We have as many different kinds of attacks as we have different emotions finding expression in phrasing. It is not the conductor's business to start and stop his choir, but his principle task is to outline phrasing. Just as a violinist knows that each new phrase demands certain pressure and certain mental concept of tone when he puts the bow on the string, so a conductor must know that every phrase demands a thorough understanding of what he expects to do with that phrase and a thorough understanding of the relation of that phrase to all other parts of the composition. Vitality and interpretation in singing come through control of phrasing and not through speeding of tempi and forcing of voice. After he starts, the conductor must be able to build to whatever stress he desires and to sustain interest from one phrase to the next. Phrasing in singing is a little different from phrasing with the orchestra because you always have the element of diction to contend with. This is a separate study in itself, but diction must always be kept as a part of the phrase and of course this depends on the conductor.

Linked to artistic phrasing is emotional control. The words "soft and loud" should never be used with singers. The word "soft" to a chorus means letting down, the word "loud" means forcing. Development of emotional color will take care of all elements of stress. This the conductor portrays to his choir by the use of facial expression and the development of emotional curves in his rhythms. He must always remember that the emotional curve is very often opposite from the stress curve. What we call pianissimo singing is usually an expression of the greatest emotional intensity. However, the use of emotion in singing demands great care on the part of the conductor. It must never mean sentimentality or hysteria, but must always be guided by the intelligent use of good taste and good judgment. The conductor who does not have imagination had better find another profession. Emotion is the breath of life. It adds to the bare symbols of music the glow of sincerity.

In years past we have recognized that the violinist, pianist and singer must spend years of patient effort in the mastery of a technique. The day of choral singing is here. It must be recognized that the conductor must master a technique as difficult and exacting as that of any other artist in music. The day of the time beater and wig wagger is past. The Artist Conductor has transplanted him.

THIRD EDUCATIONAL SYMPOSIUM

WHAT ARE THE OBJECTIVES IN SCHOOL MUSIC AND HOW MAY THEY BE EVALUATED?

VICTOR L. F. REBMANN, *Chairman, Director of Music, Yonkers, N. Y.*

THE VIEWPOINT OF THE MUSIC EDUCATOR

KARL W. GEHRKENS, *Oberlin College, Oberlin, Ohio*

It has become a truism in educational theory that before one can plan adequately for either a single lesson or an entire course or a complete curriculum, one must know one's objectives. In other words, before one starts anywhere, he should know where he is going—unless he is merely walking or driving for pleasure or for the sake of killing time. But, although accepted in theory, this principle is not always applied in practice, and in the four months that I spent in visiting schools last year I saw many a lesson and came in contact with many a course that showed very little evidence of having a definite objective. General musical activity is good, and must not be sneered at; but pointed, directed, purposeful musical activity is a great deal better. We have plenty of general musical activity in America today, just as we have plenty of hectic, spasmodic movement of all sorts. But we seem to have very little quiet, thoughtful, far-sighted planning—either in musical circles or in life in general. It is like owning a Packard Eight or a Lincoln, and using it only to drive aimlessly up one street and down another to show our neighbors how well the engine runs. A fine car gives considerable satisfaction, even if used aimlessly; but how much more is it worth if one wants to go somewhere—perhaps to beautiful hills in the distance or far away rivers or cities—and knows in what direction to steer the car so that he may actually get there!

Music teaching in the public schools is a wonderful thing, and we are spending our time driving it hither and thither and yon—just enjoying the fact that it exists. But what is it for? Where are we heading? How manipulate music education so as to insure getting there? How shall we know when we have arrived?

In other words, *What are our objectives in music education, and how are they to be evaluated?*

Five years ago when I was President of this Conference, I gave an address entitled "Some Questions." The questions were as follows:

1. What is the function of music in life?
2. What is its function in the public schools where our children are being prepared for life?
3. Is our music teaching as at present conducted in the average school system causing music to fulfill this function?

The second of these questions is practically our topic for today. What is the function of music in the public schools where children are being prepared for life? Before it is possible, therefore, to settle the smaller details concerning the amount of time to be devoted to sight-singing or the relative emphasis to be placed upon listening lessons or piano classes, we must think through the general problem of objectives. Where do we want to go? In what direction must we start in order to be sure to get there as quickly as possible? How shall we know when we have arrived?

Where do we want to go? In other words, what do we want to have happen as the result of our sight-singing and listening lessons, our violin classes and bands, our state competitions, our instrumental contests, our supervisors' conferences, our national orchestras and choruses—and all the other things in the mad pursuit of which we music supervisors are wearing ourselves out? Let me answer in my own words of five years ago. "The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable."

In more simple words, this means, first, that we want all of our children to love good music; second, that we want them to be intelligent when they sing or play or listen to good music; third, that we want each boy and girl to be given abundant opportunity for learning to sing or play or listen in accordance with the dictates of his own inclination and capacity.

What must we do to bring these things about? We must teach music as an art and not merely as an intellectual exercise. We must constantly appeal to our pupils through the beauty of music, must cause them to love it because it is beautiful and therefore satisfying. We must plan our lessons so that in the first grade and in the high school chorus, in the beginning violin class and in the senior orchestra, the pupils shall derive some real aesthetic satisfaction from every lesson. We must see our work through the eyes of the child, and when he does not respond to our appeals we must searchingly examine our teaching procedure to see what is wrong with it, instead of merely scolding the child for his indifference. We must work in the more technical details of our lessons more skilfully, and see to it, in the first place, that such work is well enough motivated so that both children and teacher understand just what it is for, and why it is necessary; and in the second place, that it is not given so large a proportion of the total music time that it comes to dominate the entire music experience, and is thus thought of by the child as the sole activity of the music lesson. Technical work of various kinds there must be, of course, or there will be no growth in musical power; but such work is often so poorly motivated that no one—neither teacher or pupils—has any idea what its purpose is. If the teacher cannot make clear to the children why any given drill is necessary it is a pretty good sign that such a drill has no place in the scheme of instruction. And if drill work occupies

so large a proportion of the total music time that the children come to think of the music lesson as a time for drilling on details of technical procedure and thus come to dislike the entire subject, this in turn is a sign that the teacher had better learn to conduct such work more expertly, so that it will not take more than its proper allowance of time, leaving ample opportunity for types of work that give a more direct aesthetic experience. From the standpoint of the sight-singing teacher, a song has no further value when it has once been learned; but from the standpoint of the musician, a song has very little aesthetic value until it has been learned. These conflicting viewpoints must be thought through and reconciled in practice.

Having now made some attempt to give at least a general answer to our first two questions, we are ready for the third and final one: *"How shall we know when we have arrived?"* In other words, what are the signs that will tell us that children love music, are intelligent about it, have been given opportunities for expressing themselves through it in accordance with their individual tastes, inclinations, and abilities?

In the first place, we shall find children in the grades welcoming the daily music lesson instead of being "glad when the music man went" as was Emmy Lou in George Madden Martin's story. In the second place, we shall find most of them sticking to their piano and violin classes for a period of years instead of dropping out in large numbers after a few months, as is so commonly true at present. In the third place, we shall expect our junior high school pupils to continue to like music because it satisfies a genuine need in their developing emotional life, instead of hating or scorning or merely tolerating it as they do in so many schools at present. In the fourth place, we shall expect senior high school students in large numbers to elect music as a part of their regular academic courses, and shall find them clamoring for more and longer glee club and orchestra rehearsals, for greater opportunity for earning credit under outside teachers, for more and better music at school assemblies. In the fifth place, we shall be receiving letters from former high school students who have gone to college or conservatory, telling us how grateful they are for the fine foundation in music which they acquired while under our direction in high school; a foundation which has enabled them to get advanced credit in harmony and ear-training, and to take a leading part in college orchestras, bands, glee clubs, and choral societies. Finally, and most significant of all, we shall see high school graduates everywhere continuing to think of music as a vital and indispensable part of life, not as something trivial, something that it was well enough to spend school time on, but for which there is no place in after school life. We shall see church choirs, oratorio societies, city bands and orchestras everywhere filled with musically trained young men and women who spend their working hours in factories and stores, in offices or in kitchens, but who, because music has come to mean to them an integral part of life, are demanding that opportunity be given them to continue the exalting experience of singing, playing, and listening, which meant so much during school days, and which they see no good reason for abandoning upon graduation.

If you are among the elect to whose teaching and planning such results

as these follow, then you may be happy in the realization that your objectives are right, and that your procedure is correct in trying to attain these objectives. In other words, you have arrived.

But in how few cases do even a reasonable number of these things come to pass. And how many instances are there of failure, of boys and girls in school, and men and women after school, who think of school music as something inflicted upon them in the grade school from which they were glad to be released when they got to high school where music was elective; something which has no place in the scheme of things after leaving school; not something that *they* wanted to do, but something that the *teacher* wanted them to do. And how often they think of the music teacher as an unpleasant person who put them through scale singing and key signature reciting instead of as a person who, because of his skill as a teacher, was able to lead them to feel the exalting power of music, to train them in its technic to such an extent that in musical participation they are now able to rise above the tragedy of life, to find release from the dullness, the sordidness, "the strain of toil, the sweat of care" of everyday existence; so that even though the hours of labor may be long or monotonous or commonplace, the spirit has been given wings and power to soar far above noisy factories, smelly kitchens, unsatisfied ambitions.

If the men and women of your community think of you as a person who has opened up to them new worlds, who has made it possible for them to endure dullness and pain during the hours of labor for the sake of the release that they know music will bring to them at the close of the day or the week, then you may feel certain that your objectives have been correct. But instead of this, how often do the men and women who used to be our students, think of us tolerantly as the person who taught them to sing "Mary Had a Little Lamb," or indignantly as that detestable person who used to make them sing alone, or who put them through their do-re-mi's.

Why is it that we so often fail to meet remote tests such as these? Music is so beautiful, so delightful in itself that it would seem that even a poor teacher ought to be able to arouse enthusiasm for it. But the fact remains that the finest of musicians, the strongest of teachers, often arouse nothing more than indifference, and leave with their pupils no permanent passion for the art.

I lay no claim to having a complete explanation of this failure, but I believe it to be at least partly due to the radical difference in the viewpoints of pupil and teacher to be found everywhere. The pupil loves music: he wants to do something that will cause music to spring forth at once. But the teacher loves teaching: he is thinking about the future, of how much better the pupil will be able to do various things if he is just willing to go through these drills, these preparations in the lesson today. And often the teacher becomes so absorbed in conducting these lessons that he entirely forgets that it is the beauty in music that the pupil loves. However good such work may be from the teacher's standpoint as a preparation for future power on the child's part, if the lesson does not make some appeal to the aesthetic consciousness, the child will come to think of music as consisting entirely of

drills, and will often come to the point where he thinks he hates music. In reality, it is *drills* that he hates, and down underneath he loves *music* as much as ever. It is this fact that has made the listening lesson so popular. However superficially, however sentimentally the listening lesson is being taught in many schools, it nevertheless deals with *music,* and therefore both pupils and grade teachers welcome it as a relief from the ordinary singing lesson which often has very little music in it. There should not be this difference in enthusiasm evoked between a listening lesson and a singing lesson. But the singing lesson must be better planned and better taught if it is to rival the listening lesson in popularity.

The child loves music: he is living in the present. The music supervisor loves to teach: he is looking toward the future. Both viewpoints are legitimate, both must be recognized, and the work must be organized so as to include approaches that will meet both needs.

The music lesson has two purposes: first, to give immediate aesthetic satisfaction at the time of the lesson through participation in the performance of music or through listening to artistic musical performance by others; second, to prepare the pupil for still greater satisfaction in the future by causing him to add to his knowledge of music or to increase his skill in producing it. In the ordinary lesson in the grades the children get immediate pleasure from singing songs that they know, from hearing music reproduced by the phonograph, and even, to a limited extent, from the various musical drills connected with learning to read and understand music. But the main purpose of these drills is to cause the pupils to develop skill for use in the future, so that next week or next month they may enjoy music yet more keenly because of the additional power that they will have by that time. In the junior high school music class the pupils should be taking keen delight in participation in the singing of unison songs and easy part-songs. But in addition to this they are probably being put through vocal drills of various kinds, are studying chromatics and minor mode and rhythmic figures, and are learning various facts about music. It is expected that all these will cause greater enjoyment of music in the future. So in the violin class, in the harmony course, and all along the line. *The hardest problem of the music teacher is to strike a suitable balance between these two kinds of activity.*

Often we stress the technical side too much. We are anxious to have our pupils develop as much skill and knowledge as possible, because we realize that the enjoyment of music is usually directly proportional to knowledge concerning and skill in performing it. And so, thinking of the future, we forget the present, failing to realize that children find it difficult to become enthusiastic over far-away objectives. When confronted with a choice between possible ability to play the piano well *five years from now* and going to a circus *today,* Jack and Mary invariably choose the circus today, for that is something nearby, comprehensible, tangible.

On the other hand, some of us, discouraged by the difficulty of getting children interested in remote ends, discard all technical work and allow the children to get what enjoyment they can from music at their present stage

of power. We let them sing songs or play pieces as dictated by their own fancies. The result is little or no development of increased skill, with ennui and indifference as its inevitable consequence. Interest can be maintained only when there is steady advance in skill, in knowledge, in increased power of some kind. The ideal type of teaching combines these two, each lesson including some activity from which the pupil gets musical enjoyment at that very time; but, in general at any rate, providing also for some form of activity which looks to the development of still greater power and skill with its almost inevitable accompaniment of greater enjoyment in the future. Conducting ideal lessons like this presupposes serious thought, careful planning, sympathetic consideration of the attitude of the pupils. Real teaching with its twofold outcome of maintaining interest and increasing skill is no light task. It demands men and women of authoritative musical and general scholarship, of tact and imagination and personal charm, and genuine friendliness of attitude.

Coming back to our original topic, we may now say that the objectives in music education are to cause children to learn to sing, to play, and to listen, so that they will come to love and understand good music so genuinely, so sincerely that their school-day enthusiasm for it will continue long after they graduate, and all their lives they will derive deep satisfaction from their contacts with the art. Just what proportion of time should be given to the various types of work cannot be stated with finality at this stage. The various objectives must always be evaluated in the light of the actual results achieved. If practice in sight-singing results in great enthusiasm for music as a soul-satisfying thing that must not be allowed to drop out upon leaving school—then by all means let us place much emphasis upon practice in reading music and make it a primary objective. If instrumental music, on the whole, arouses greater and more permanent enthusiasm than vocal music, then let us yield the palm gracefully to the instrumental teacher and set ourselves to provide larger facilities for instrumental instruction.

But whatever we do, let us *think* first. Let us not argue nor rant about this detail or that which does not suit us, or which is different from what it used to be. Let us, rather, adopt the attitude of the scientist. The first principle of science is *observation. Get the facts—all of them; form a theory on the basis of these facts; test your theory in some practical situation to see whether it works.* We have very few facts about the results of school music in community life at this time. We need to gather such facts and to study them carefully before we can come to any final conclusions. We need the scientific attitude in music education, not to destroy the soul in music, but to make it possible for the teacher to set up proper objectives so that more children and more adults may be enabled to find the soul in music.

But above everything else, we need inspired teachers: teachers who know music, teachers who know children, teachers who know and love humanity and want to do what they can to leave the world better than they found it, teachers who believe sincerely in the exalting power of music in human life.

In a recent article in *Harpers Magazine,* Avis Carlson relates the experi-

ences of a restless and disillusioned young woman who, like all of us, is looking for something to tie up to that will finally result in genuine happiness and satisfaction. Two things happened: "She discovered symphony orchestras, and she came in contact with a scholar and a gentleman who . . . spoke of Truth, Beauty, and Goodness so often that the words became alive and meaningful for her." So through the influence of a scholar and gentleman this young woman discovered beauty in the world, and through it was led to an understanding of Truth and Goodness.

This sort of thing ought to happen many more times than it does, and the music supervisor, occupying the strategic position that he does, is the logical person to cause thousands of boys and girls to discover that when they have become weary of amusement, when movies and dancing and petting all pall, then *Beauty* looms up as a thing of abiding satisfaction—an always present resource in times of discouragement or ennui. But, to make it possible for this to happen, the music teacher must be a person of more than ordinary musical erudition and skill, a genuine lover of beauty in whatever guise it may appear; a person of large vision, skilled both in the art of music and in that of human understanding. To such a one the possibilities are limitless for causing music to function—in Mrs. Clark's happy phrase —a genuine leaven in education instead of merely as a garnish on the outside.

We are fortunate enough to be teaching a subject which represents the very essence of beauty; we have millions of pupils with innate musical talent and potential artistic enthusiasm brought to us in the best equipped music rooms in the world; we are backed by parents who want their children to have the best that life can give. Tremblingly, breathlessly, almost fearfully, we watch the music teacher at his task to see whether he is astute enough and skillful enough to seize this great opportunity, and by means of it, to lead America through the mazes of industrial ugliness, through the discouragements and disheartenments of personal grief and disillusionment, through the selfishness of commercial greed and strife into paths of peace, leading through the gateway of beauty into a world of concord, of harmony, of calm and tranquil amity.

Blessed is the teacher who leads his pupils into a genuine and permanent love and understanding of beautiful music, for he shall derive deep and abiding satisfaction from his work; and as he opens the door to happiness for others, so too shall he find happiness in his own life.

THE OBJECTIVES OF PUBLIC SCHOOL MUSIC EDUCATION

PETER CHRISTIAN LUTKIN, *Dean, School of Music*
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I have long had a theory that within every human being there lurks an instinctive response to the charm of line, color or sound. In other words that every human being either naturally or through suggestion will respond to the beauties of outline as shown in architecture or sculpture, of color as we see it in Nature or in the art of painting, or of sound when tones are

co-ordinated into the art of music. Some highly favored individuals respond to all three, but as a rule we find that the appeal of one far out-weighs the appeal of the other two. To my mind one of the greatest functions of education is to seek out and develop these inward susceptibilities. It is precisely the people who have this priceless discernment of spiritual values who live rich and interesting lives, who live more abundantly, as the Scriptures inform us. To such, life is always fascinating, quite regardless of one's bank balance. There is always something more to learn and enjoy. Art is unfathomable to any single individual. No one can plumb to its full depth the content of even one art. Through the germ of artistic appreciation the most sordid and humdrum of lives can be transformed into one of happiness and joy. Some sensitive souls become so infected with this germ that they willingly suffer hardships and privation in order that this spiritual sense may be nourished and gratified.

To me there is nothing more pitiful than human beings bored with existence and inventing all sorts of extravagant follies to save themselves from ennui. Our palatial residences and our 3000-room-with-3000-bath hotels are filled with misguided mortals totally unaware that this earth of ours contains innumerable masterpieces of architecture, sculpture, painting and music, the study and understanding of which will yield tremendous returns on the effort invested. I know whereof I speak for I count among my most intimate and interesting friends business and professional men who blundered into artistic by-paths and as a result have had their lives unbelievably enriched. To make physical excitement, gay raiment, rich food and luxurious ease the main objectives of existence is a sad and depressing spectacle, and to flaunt these ideals before the rising generation is a crime. And it all soon palls.

What a contrast is offered by one who has learned to rejoice in Nature! Such a one needs only his two feet to carry him out into God's open spaces in order to be perfectly happy! Here he finds himself surrounded with line and color at every hand and the humming of insects and the singing of birds will add a touch of the charm of sound. I once thought that a wintry landscape was a dreary view, until I awoke to the fascination of the marvelous tracery in the tree-tops and the rich tapestries of innumerable shades of brown. Winter in place of connoting the death of Nature now fills me with calm and content.

Again, if one lives in a considerable city, these same inexpensive feet may lead one where his eyes can feast on noble architecture or gaze upon gorgeous paintings, or the more modest water-colors, or the last refinements of line as exhibited in etchings. For the satisfactions in line and color may be enjoyed through the cleverness of man as well as in the wonders of nature. These same useful feet may also transport one to places where our response to sound may be regaled by entrancing melodies, mysterious harmonies and engaging rhythms. This pleasure cannot be indulged in so cheaply as the enjoyments of line or color because music must be forever reproduced and this necessity involves expense of time and effort. But on the other hand, music has a peculiar quality which no other art

possesses. It can be participated in by nearly everybody, and that with comparatively little preparation. It is left to the few gifted to produce the great paintings, sculptures and architecture of the world. This is also true of great music in the first instance, but any one with a fair voice and some elementary knowledge of music can take part in *reproducing* some of the finest masterpieces ever composed. In chorus singing one can commune in the deepest intimacy with the very soul of a Bach, a Handel, a Beethoven or a Brahms. This participation is neither an exclusive nor an expensive affair. It is simply a matter of the possibility of joining a good choral society. So it is not the lack of money which reduces life to a drab, discouraging and profitless proposition, but the lack of spiritual perception of priceless values that in some form or other are available to all.

With these incontrovertible facts staring us in the face is it not an educational crime that our school systems take into so little account the awakening of the artistic appreciation of line, color and sound in our pupils? Happily, we have made a start in this direction and more particularly in the art of music. But it is only a start, and in many places a hesitating and uncertain one. Of the thousands of students graduated from our high schools and colleges how many have received real artistic stimulus, stimulus sufficient to create a genuine desire to pursue art for its own sake? I doubt if it is one-half of one per cent! Very few indeed are familiar with the outstanding names and achievements in architecture, sculpture, painting or music. Even in belles-lettres it is the exceptional graduate who has attained to an abiding and appreciative enthusiasm for good poetry and fine writing.

But our particular business here concerns the charm of sound and the art of music and I am asked as a professional musician, not directly engaged in giving public school music instruction, to state my opinion as to the objectives of this public musical instruction. To my mind the real objective is to establish in the consciousness of our pupils an understanding of music, not as something entertaining and beautiful, but as something which both appeals to and expresses our innermost emotions. It is said, and most truly, that music begins where speech ends. This can be illustrated very eloquently to the children by contrasting a wedding march with a funeral march, a nocturne with a lively dance rhythn, earnest songs with light-hearted songs, a passionate allegro movement with an adagio movement of serious beauty. Have the children recite the words of "My country 'tis of thee" then have them sing the same, and note the added meaning and emphasis which music brings. Have the children reverse the words to the tunes to "Onward Christian soldiers" and "Now the day is over" and you will have a good laugh from the children for they will quickly observe the misfit created by the exchange. In fact you will find no difficulty at all in demonstrating the emotional qualities of music if you once set about it. Children are infinitely quicker than adults to respond to the illimitable emotional appeal of the better music.

Years ago I made the rounds of the Evanston public schools, playing and explaining the simpler compositions of Mozart, Beethoven and Schu-

mann. The children soon learned to recognize assertion, contrast and reassertion in the primary forms and the recurrence of the principle theme in the rondo form. I am sure that if my visits had been continued longer I could have made clear the intricacies of the sonata form to the young mind, a piece of valuable information that many so-called professionals are ignorant of. To be aware of the beauty and charm of music is by no means exhausting its content, for structurally music is one of the most logical products of the human mind. Even a small, well-made piece of music is a fine example of order and symmetry, of the relations of the parts to the whole. There are indeed few products of human endeavor comparable to a great symphony or oratorio from the standpoint of mental ingenuity or constructive genius, and it is certainly not amiss to cultivate an appreciation of this element in music in our students, as well as of the aesthetic element.

It is not the business of our public schools to give professional training in music altho the initial steps in that direction may, perhaps, be made; but it is the business of our public schools to develop the sympathetic and appreciative listener, for it is precisely here that we find the weak point of musical art in America. There is no dearth of talented performers among us; in fact I have heard it contended that New York is filled with starving geniuses. But there is a dearth of appreciative audiences. We have not yet outgrown the stage where we are more interested in the performer than in the music he performs. People go to an opera, oratorio or concert not for the opportunity to hear certain master-pieces of music but to hear certain famous singers or players. This stamps us, I fear, as an undeveloped country musically. Our hope lies with you, music supervisors, to improve and finally reverse this condition.

There is no lack of performing ability in these United States. Each sucessive year brings into evidence more and more genuinely gifted young Americans. Many of them have the unquestioned capacity of developing into superior concert artists. They fondly hope to have a career as a performer but with the rarest exceptions they are doomed to disappointment. Many of them turn bravely and interestedly to the teaching field, while others suffer a life-long disappointment. It is lamentable business to have such a priceless thing as real interpretative musical ability go to waste, and the situation can only be improved by the wide-spread cultivation of musical appreciation in our schools and homes.

How far we can lead our children along this road of artistic understanding of the charms of sound is a question of the zeal, devotion, talent and resourcefulness of the individual teacher. In the last analysis art is like religion in that it is not a matter of scientific demonstration, but a matter of inward feeling and conviction. And how may we become musically minded?—by exposing ourselves to good music as often as possible with eager ears and receptive hearts. We must learn to hear below the surface. Music is like humanity—a fair surface may cover a commonplace and unprofitable interior. I must attribute what little musical insight I may possess to the fact that at the age of ten I stumbled into the first choir in

the West to sing respectable sacred music. I had a natural gift for note reading and was the only boy in the choir who could do anything with the alto part. I was thus early introduced into the insides of music and I was far more interested in the progress of the harmonies and in the leading of the voices than I was in the melody or the rhythm. The experience certainly laid the foundations of my musicianship. In the better sorts of music the melody is only a detail in a more interesting whole, the inner parts having a purpose and identity of their own. It is a sad reflection on our up-to-date self-sufficiency that old Johann Sebastian Bach, that master polyphonist, still remains the greatest Roman of them all. His choral music spells democracy: the parts are all of equal melodic value and interest; even the bass is as singable as the soprano.

I recall an interesting experience during the early days of the North Shore Festivals when I trained and conducted the children's chorus myself. I went to a South Evanston school early one morning, arriving just before school time. The sun was shining, the air clear and invigorating. Rosy-cheeked children were enjoying to the full their last moments of freedom. The bell rang and the children marched to their respective rooms. The atmosphere fairly tingled within the superabundant vitality of youth. When all were in their seats absolute silence prevailed. On the blackboard was written the title of a piano composition. It was immediately played upon an antiquated piano, so situated that it could be heard in every room. In spite of the poor piano and rather mediocre selection not too well played, the gesture was a most striking and effective one. It flashed across my mind what a marvelous opportunity it was to plant the seeds of artistic understanding in all these children. There they were, held in leash so to speak, with their abounding life and their alert receptive capacities, placed in the most favorable position for being exposed to art, as Lorado Taft puts it. With three minutes a day during the school year they would unconsciously absorb, without effort on their part, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, and other musical worthies. Their musical tastes would be fixed for life. For some time afterward I related this experience whenever occasion arose, but I never knew of the plan really taking root. A good piano and a good pianist are essential, but they are not so impossible to obtain.

To return to the general argument: in these days of machine-made music and also text books analyzing and explaining the same. But there is always the fear of the whole process becoming mechanized, and as soon as the children feel or realize this the whole scheme is endangered. Unfortunately there is such a thing as teaching everything about music except its charm. Nothing can replace enthusiasm, understanding, and technical knowledge on the part of the teacher. You may be ever so musical and emotionally appreciative, but if you do not know your harmony and your musical form you will always be at a serious disadvantage in your work. When the students are sufficiently advanced there is nothing comparable to the first movement of Beethoven's Fifth Symphony to illustrate the fact that a great and compelling structure may be erected in music,

largely without the aid of definite melodies. Its human interest will attract the sympathies of the students to start with. If the many and varied transmogrifications of the portentous knockings of fate at the door be spread upon the board with attention called to where and how they are used, it will be a liberal education to the students in the larger aspects of music. They will begin to realize that in thematic development lies the background of great music, that music not only runs the whole gamut of human emotions, but that it can discuss and argue its own propositions, can agree and disagree. It is only when this state is reached in musical comprehension that one realizes the vast scope of music as an art, its nobility, its dignity, its eternal beauty, its solace in sorrow, its inspiration in joy. It is quite possible to bring the high school student to this point of musical appreciation; and what a glorious achievement it is!

Can there be a more worth while objective than the fitting of human souls for richer and fuller lives, lives freed from the thralldom of money-getting as the main object of existence. And all this serves to emphasize that teaching is the greatest of all professions, provided we hold aloft not only high ideals of art appreciation, but what is even of greater import, high ideals of right living and right thinking.

THE PLACE OF MUSIC IN AMERICAN EDUCATION

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We may learn something in our study of this problem from the method that has come to be characteristic of the education of individuals. If I were to meet a boy on the street in Chicago and upon inquiry should find that he was chronologically twelve years of age, and find that upon being tested he was twelve years of age mentally, physically, morally, and aesthetically, I would conclude that he was an average boy, and that his education involved no unusual problems. If, on the other hand, he should prove to be twelve years of age chronologically, fifteen years of age mentally, fifteen years of age in his physical development, and only ten years of age in his moral and aesthetic development, I would conclude that this boy's education involved an important problem of special education, for in his association with other boys of his own age there would be a question as to his possible use of his unusual mental and physical development to the disadvantage of his associates, because of his lack of moral judgment and standards of behaviour.

Suppose we attempt to employ a similar method in dealing with the problem of the education of the American nation, with reference to its present and future place among the nations of the world. Chronologically, America is one hundred and fifty years of age. In its material development and its control over its physical environment it is at least six hundred years of age. In mental development, if it were possible to determine it exactly, it would be at least three or four hundred years of age. But as to its moral and aesthetic development the outside world, judging by what the

people may read about us in the public press, would certainly not rank the United States nearly so high, probably not over one hundred years of age.

Evidence of America's Material Progress

Of course it is futile to attempt to measure a nation in this way. Still there is certainly enough truth in the comparison to make consideration for suggestion worth while.

Note our growth in this respect during the last fifty years and our present standing among the nations of the world. Fifty years ago we had no telephones, no electric lights, no automobiles, no airplanes, no radios, no movies, and to travel by rail then was more dangerous than to travel by airplane today. Now we are in intimate touch with the civilized world. We can talk to anyone we please anywhere in the United States, in Canada, Mexico and Cuba, in England, France, Belgium, Germany, or Scandinavia. All that we need to do is to call up long distance on the Bell System, and ask for the party to whom we wish to talk and after three minutes of conversation pay the Company anywhere from twenty-five cents to sixty dollars, depending upon the distance, and the thing is done; we can send finger prints and photographs by telephone and can even see the person with whom we are talking.

We have more wealth than all the rest of the world combined, although we have but one-seventeenth of the world's population. We own more than half of the world's telephones and more than half of its automobiles.

We have less than 6% of the world's population, but we are producing, according to a statement by Ex-Secretary Houston, about 60% of the world's coal, cotton, copper, and pig iron; 72% of its petroleum; 70% of its rubber; 59% of its telephones and telegraphs; 52% of its bank accounts, 46% of its gold; 71% of its insurance, and more than one-half of its railroad mileage.

We have enough deposited in banks to buy the whole of Germany and the half of Italy; enough in our savings accounts to purchase Japan outright; and enough in insurance to buy Germany and the half of France. We could purchase more than half of Canada with the money invested by our people in automobiles last year.

Have we stopped growing physically and materially? By no means. On the contrary, we seem merely to have begun and we are racing hard with the rest of the world to keep the lead we now have. Business and industry have realized the evident values of the application of scientific discoveries. To further such application of scientific method our individual industries have within the past twelve years increased their research laboratories from one hundred to more than five hundred, according to Secretary Hoover, and they are producing such values that the number of them is increasing monthly.

Our federal and state governments are supporting great laboratories, research departments and experiment stations, all devoted to the application of science to many problems of industry and agriculture. We are spending on such research, taking both private and government activities into ac-

count, more than two hundred millions annually, and ten millions on research carried on in colleges and universities of the country.

New and important discoveries are so frequent nowadays that we cease to marvel at anything. It seems, therefore, perfectly safe to say that in our material development we are at least six hundred years old as compared with the other nations of the world.

Our Mental Age

How about the mental age of America? Suppose we estimate that at four hundred years. This estimate seems to be justified by the extent to which we have dealt successfully with our material environment. It seems justified also by our profound and very unusual interest in popular education. In this respect our democratic conception of society and of education must be contrasted with present points of view in other nations of the world. There is, in fact, an interesting struggle now going on in the world to determine whether in the long run the rule of the proletariat as advocated by Russia, or of Fascism as advocated in Italy, or democracy as understood in America will gain preëminence in the life of the future.

The increasing complexity and pace of life calls for correspondingly increasing popular general education in democracy as we conceive it and are trying to live it here in America. Consequently we find ourselves spending more money on education at the level of elementary and secondary schools than all the rest of the civilized world for which statistics are available. We are continually extending the general education of the rank and file of the population of normal mentality higher and higher, and larger and larger percentages of the total population are enrolled in secondary and higher institutions of learning. From 1890 to 1920, a period of only thirty years, while the general population was increasing 68%, enrollment in high schools of the United States increased 986% and in colleges and universities 432%. Enrollment in American colleges has doubled since 1920, and there are more students in colleges in New York City with its six millions of population than in the whole of France with its forty millions. Throughout the United States one person in 212 is attending college, a ratio that no other nation in the world approximates even remotely. Our estimate of the mental age of America, is, then, justified by these and other facts that might be presented.

Our Moral, Religious and Aesthetic Age

Turning to the consideration of our moral, religious and aesthetic development, we are confronted with uncertainty as to where to rank ourselves in this respect. We are certainly not nearly so sure of ourselves here as we are with reference to our material and mental standing in comparison with the rest of the world. It is possible, of course, to increase wealth and knowledge at the expense of moral, religious, and aesthetic life. It is possible to increase the effectiveness of the criminally inclined by increasing their knowledge and sharpening their wits through education. Indeed, so long as education emphasizes the importance of intellectual

ability and growth in knowledge and neglects to place equal emphasis upon moral and aesthetic development, this danger will continue to be with us.

There are many evidences of this sort, especially in connection with our moral life, that are very disquieting to thoughtful lovers of America at the present time. I am not referring here to the criticisms of present conditions that are constantly being heard on every hand. This sort of thing is not new, but is, in fact, as old as human history. An ancient Chaldean inscription dating long before the time of Christ reads as follows; "We have fallen on evil times, the world has waxed very old and wicked, politics are very corrupt, children are no longer respectful to their parents." This has a peculiarly modern sound. We hear a great deal of criticsm of our men in public life today. As far as the evidence has been brought out, these criticisms seem to be largely justified in many instances; but criticism of the Senate and House of Representatives of the United States is no new thing. As far back as 1844 Henry Clay said that "the Senate is no longer a place for a decent man; I shall escape from it as soon as I decently can, with as much pleasure as one flees from a charnel house."

A few years ago Senator John Sharp Williams of Mississippi, upon leaving the Senate, said he "would rather be a dog and bay at the moon than to continue to belong to such a body." Even George Washington was spoken of by a contemporary as "a monster who is little more than a murderer, inconstant, unreliable in his relations with friends, and a hypocrite in politics, who has entirely discarded principles of right, and justice, if indeed, he ever had any." Jackson, while President was called "a monster, whose chief aliment was human blood," and even Abraham Lincoln was frequently called "a gorilla" and "a buffoon" by prominent citizens of his day.

Criticisms of this kind need not disturb us, provided we are careful to get at the truth in such cases; but several matters of a different sort with which we are deeply concerned are evident all about us and must be considered. Take, for a single example, the homicide rate in America. In twenty-eight typical American cities for the twenty-five year period from 1900 to 1925, divided into semi-decades, the homicide rate was as follows: 1900-1904, 51.6 per million of population, 1905-1909, 76.2; 1910-1914, 84; 1915-1919, 88.6; 1920-1924, 94.6, and in the single year 1925, 110 per million of population. This has varied all the way from 17 per million in the State of New Hampshire to 20.9 per million in Florida. According to Dr. Frederick Hoffman's report, published in the New York Times, March 29 of this year, the record for 51 cities during the year 1927 was somewhat worse than for the year 1926. Compared with European countries, our record is atrociously high. Switzerland, 1.8 per million; Holland, 3.1; Scotland, 4; Ontario, 5.3; Quebec, 5.4; England, 7.6; Spain, 9.2; Australia, 18.8; Italy, the worst of them all, 35 per million, as contrasted with our more than 110. These figures are all taken from the most reliable sources.

Hasty conclusions, however, should not be drawn from these data. Over against them there are other facts which seem to indicate that the moral fiber of the people of America is essentially sound. There is good reason

to believe that our young people are more frank, more honest, open, and reliable, and less given to hypocrisy and deceit, than has ever been true at any time in our past history. No people in the world respond more quickly or more generously to those in distress, whether at home or abroad, than do the people of the United States. No people give more generously of their means to charitable and philanthropic purposes.

There is need here of the same genuine and intense interest in a comprehensive, thorough, and scientific study of these problems that we are now devoting and should continue to devote to the material factors of our future progress. Such study will, no doubt, reveal many things of interest and importance, among which may be mentioned:

1. The need of a scientific technique for a satisfactory study of these problems, a technique which up to the present time we have not developed.

2. A profound change in our generally accepted philosophy of life. The values of life are looked for today not so much in the future as in the present, not so much in ideals to be realized through effort hereafter as in actual living here and now. Idealism as the guiding influence has to a considerable extent given way to pragmatism. Instead of truth being regarded as eternal and unchanging, there has evolved a conception of truth as tested by the fact as to whether or not it works in practical life.

3. Reasons for this change of view are apparent. That the present point of view cannot, and probably will not, be accepted as permanent in the future is also, I think, equally apparent.

Among other conclusions that may be drawn from the foregoing analysis the following are deserving of mention.

(a) There is need of finding the unity and stability which will give satisfaction in a larger and richer life by delving deeper and more certainly than we have yet done, into the nature of man and what that nature requires for its highest and fullest satisfaction.

(b) We must hunt for something more characteristically human than the experiences of our daily doings in the material and social world with which we are in constant contact. It is to be found, it seems to me, in that submerged four-fifths of what we call human personality.

(c) There are reasons for believing that we are more alike in this aspect of our nature and in what it demands and tries to express than in what we know and in what we think.

(d) This aspect of our nature can only reveal itself through the use of the things in the environment that can be sensed and understood by people in common, that is, those experiences which we may have in common and not merely as individuals.

(e) For this purpose, therefore, it is necessary to use the materials as they are known and understood to be and the symbolic means of expression that are now in use, rather than those of some far off time.

Our music, our art, and our religion, to be effective, must utilize the language and the experiences which are characteristic of present life. The media through which these things are expressed must be those of today, even if they are to present fully the values that are found in the literature, art, and music of the past.

But there is not time nor is this the place to go deeply into the methods by which the moral and aesthetic life of America is to be developed. I only wish to express and to emphasize the thought that these aspects of education deserve and should receive much greater emphasis in the future than they have received in the past and are receiving now. This must be so if we are to live the stable and balanced life that is possible and desirable in the fullest utilization of all our resources as a people. In the matter of aesthetic development in music, literature, and art, our possibilities are as yet far from being realized.

Last night it was your great privilege and mine to hear an orchestra of 300 young people whose average age was less than 17 years, boys and girls drawn from the high schools of 38 states of our Union who had never met each other until this week, with only a few short rehearsals, present under the leadership of three of America's great musicians a program of difficult music that was both thrilling and inspiring. Tomorrow night, if I may judge from a rehearsal which it was my privilege to hear yesterday morning, you will listen to a chorus of young people drawn from the high schools of some thirty states present under the expert leadership of Hollis Dann and with the assistance of the Chicago Symphony Orchestra a program that will be equally artistic, thrilling and inspiring.

Can anyone listen to these remarkable performances without being deeply impressed with the thought of the marvelous results of the young people of America in the field of Music?

I have never attended a meeting of national associations of supervisors and leaders of music, and I have met with you more than once, that I have not gone away wishing that somehow the National Department of Superintendence and others who are primarily responsible for the determination of the policies of American education could be brought into closer touch with your work. I leave this convention today with this feeling stronger than ever. If this can be done, I believe that in ten years we shall hear America singing as perhaps no nation has ever sung before, and that in less than a quarter of a century the United States can be made ot take a place in the world's music comparable to that which it now holds in national and scientific development among the nations of the world.

THE NEED OF CHORAL MUSIC IN A DEMOCRACY

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This address is to deal with the Need for Choral Music in a Democracy, meaning especially the democracy in which we live. I have heard this country called a singing country. But, with an adult population of more than sixty millions, all possessing voices, do you agree that we are a singing nation? Let us take a rough survey of the situation. How many choral organizations are there in the length and breadth of this land? I am told that there are approximately six hundred college men's glee clubs and about five hundred miscellaneous clubs of male singers. There are probably about the same numbers of Girls' College Glee Clubs, and probably more women's

choruses than there are men's. There are industrial choruses here and there, but they are not noticeably increasing. Reliable figures are hard to come by as to the number of mixed choral organizations; but relatively the number is small, and when we have named the Oratorio Society of New York, the Apollo Club of Chicago, the Handel & Haydn of Boston, St. Olaf Choir, the Festival Choruses of Cincinnati, Worcester, North Shore Festival, the Oranges, Ann Arbor, Lindsborg, Harrisburg, Spartanburg, Conneaut Lake, West Chester County and a few others, we have pretty well covered the ground. The tendency in church singing in cities and large towns is probably toward more chorus choirs. In country towns the church choirs are usually of the primitive sort and the standard of music is low. There are hopeful signs in the schools specializing in choir singing, notably Northwestern University under Dean Lutkin and the Dayton Westminster Choir under John Finlay Williamson. Such is a brief statement of this country as an adult singing nation.

Now let us examine the corresponding situation in a genuine singing nation, Great Britain. Choral singing there has become a great and important part of English life, due to the existence of ancient choir schools by which the standard of church music has been elevated, which in turn has raised the plane of appreciation in congregations; and to the early organization of Festival Choruses, first at important cathedral centers and large cities, and finally embracing smaller communities, until today these Festival Choruses are so numerous that, as an English friend of mine expressed it, "You couldn't throw half a brick without hitting one." And they are amateur groups in the strictest sense of the term: amateur singers and usually amateur conductors, until at the close of the annual competitive assemblies they unite in a great festival under the leadership of the best of the professional conductors. In addition to these annual competitions, which are prepared for with great seriousness of purpose, there are the Festivals of Leeds, Worcester, Manchester, Birmingham and a score of others.

These competitions are chiefly but not entirely choral—obviously a people's movement. There is a clearing house for the competitions and festivals throughout Great Britain under the name of the British Federation of Musical Competition Festivals, with headquarters in London.

Last May I had the pleasure of attending two of these competition festivals, held in towns only a short ride out of London—one at Petersfield, the other at Dorking. These festivals were four days in duration. One day was given to the so-called small village choirs, which came largely from the rural population. Another day was devoted to choirs from larger villages; a third day, the town choirs were represented, and a fourth day was given to the children. The choruses for both of these competing festivals were recruited largely from the adult rural communities. In the Petersfield festival they came from a radius of twenty miles from the town of Petersfield; at Dorking, from a radius of only ten miles from the town of Dorking. The order of the day's exercises was as follows: in the forenoon the different groups competed in mixed, male and treble voice choirs; in the afternoon these choruses were massed for rehearsal of the festival program, which was

given for the audience in a large hall in the evening. The competing choruses were practically all conducted by young amateur conductors, about evenly divided between men and women. The adjudicators, or judges as they are now called, and also the conductors of the ensemble groups, were professional musicians and conductors.

At Petersfield the adjudicator was Professor Wiseman of Edinboro, Scotland, and the festival conductor, the well-known musician and conductor, Adrian Boldt. At Dorking the adjudicator was the distinguished musician, conductor and composer, W. G. Whittaker, and the festival conductor no less a personage than the great English composer, Doctor R. Vaughan Williams. The prizes were awarded at the Dorking Festival, in a most democratic address, by Sir Hugh Allen, Dean of the Royal College of Music, London, and Head Professor of Music in Oxford University.

The attendance at these festivals was evidently a source of unusual interest and delight, a thrilling experience. They were happy, vital, devoted and inspiring occasions for all who took part, including the audiences that listened, and I found myself caught in the contagious spirit of the occasions. The singing was out of the ordinary, with nothing of the tawdry in song which too often fills a considerable part of both choral and instrumental programs here at home. I have dwelt on this feature of English music life for the reason that these activities represent the *music for the people* that is the theme of this address.

I

And why choral music?

It is now conceded that music is a positive force for the awakening of the soul of man. The great reservoir of man in the realm of thought lies below the surface of consciousness hidden away in what is technically known as the subsconscious mind of man. William James gives us a picture of an iceberg by way of illustrating the relative importance of the conscious and the subsconscious minds. The part of the iceberg that is visible, the inconsiderable part of it, typifies the conscious mind; the bulk of the iceberg that lies below the surface corresponds to the subconscious mind. Professor Gates says: "Ninety-eight per cent of the personality is buried below the surface of conscious mentality; only two per cent conscious." The aim of growth is to reach the subconscious faculties and bring them into life and action. But bringing them to the surface is not enough—they must be directed and controlled by the conscious intellectual faculties of man. Without such direction and control, the deep reservoirs were better undisturbed.

In our imperfect state the door to this inner sanctuary remains closed—but not sealed. There are various ways of opening the door and evoking the powers behind it. A great enthusiasm will do it. When one does a thing "with his whole soul," as we say, he has opened the door, and the subconscious life is awake and receptive.

Music is a positive force for the awakening of the soul of man—in other words, for the opening of the door to the subconscious and the super-conscious powers of man. When one is expressing real enthusiasm in music, he is in the presence of his buried and subsconscious reservoir. It wells up

in the form of feeling. It is this feeling that is amenable to suggestion, and the bigger self will respond in kind to the word-meanings in the form of suggestion, either good or bad; for the law of the mind is that "thought forms materialize in the emotional plane."

In his book "What Is Art" Tolstoi relates an experience in substantially the following words:

"I was returning from a walk feeling depressed, and on nearing my home I heard the loud singing of a choir of peasant women. In this singing there was such a definite feeling of joy, cheerfulness and energy that I at once got into a better mood and reached my house smiling and in good spirits."

Think of this commentary on the life of a truly great man, in his then condition of mind, that he had found no means of inducing joy in himself except through an accidental encounter with some strolling singers.

Under the inspiration or spell of music, either as a listener or as a producer of music, man is in direct touch with his subconscious faculties. And instrumental music opens this channel just as surely as does music with words; but the limitation of instrumental music is that having opened the avenue to the subconscious, it has a tendency to leave it there undirected.

Although music itself is unquestionably an evolutionary force upward in the life of everyone, a mood aroused through music may give way to evil, if the upper consciousness does not direct the mood wisely. There is danger in the exercise of music as pure sound.

II

How then, can we most surely seize and hold the great moods that emerge from our subconscious selves under the influence of music? For no man is safe who cannot take these moods into his conscious possession as they capture and possess him!

Here enters the *word.*

Man lives and comes to his highest estate by and through words, and this applies to the song-word as well as to the expression of thought and feeling through the spoken word. Man grows as a human and inspirational being in proportion as he is able to live the meaning of words more and more intensively. Words are the vehicles of expression of human life, and are of the substance of life itself. Out of word meanings come action and life abundant. One grows and moves forward in this universe in proportion as he is able to think and feel words more and more clearly and profoundly.

May it not be that music has, or can be made to have, its greatest influence in individual and social growth and well-being, not through instrumental practice which deals with pure sound only, but through singing and choral practice where words function as an integral part of musical utterance? For example, joy is one of the moods that advance life. What would one not give to get joy as a fixed and radiating star in his life? The same may be said of truth, honor, courage, aspiration and other dominant words.

As an example of the directing force of the word, let me recall to you the concluding phrases of Wolf-Ferrari's "The New Life," which I happen to have heard only last week. After a somewhat exciting passage of

instrumental music comes a short sentence by the soprano soloist, which as music alone might mean anything; but accompanied by the voice with the words "I am at peace," a mood of calm serenity is established in the listener's mind, and the mood so induced is unquestionably controlled and directed by the words, "I am at peace." Innumerable illustrations to the same effect could be given relating to every mood created by music; and it is not impossible to cite passages from the great masters in which the effect of strife and war could easily be read into them but for the words of exalted purpose and lofty thought that actually inspired the composer.

Not long ago I discussed the subject of inspiration with one of our leading composers whose temperament is somewhat introspective. He stated that the joy of experiencing what he recognizes as genuine inspiration, the sense that he is opening the door to new creations of his brain, is beyond words to express. But having opened that door through which crowds the host he has conjured up, his struggle to reduce them to concrete form is as painful as his first glow of creation is ecstatic.

I asked him, "What would your feeling be if you failed to put your inspiration into concrete form, and allowed it to pass with the moment as so many listeners let divine music pass?" His reply was, "That would be subversive of art."

The application of the incident to our subject is this: under inspiration a mood was created in the composer's consciousness; but it was necessary to bring into play his intellectual faculties to translate that inspiration into concrete form. Not to do so is subversive of art.

So under the influence of a great mood induced by music, the word becomes indispensible in fixing that mood concretely as a beneficient factor in our growth and we must learn to use the word for that purpose. Not to do so is subversive of Life!

III

The foregoing gives meaning to the belief that singing, especially in choral groups, may have a power for giving enjoyment and true value to life by virtue of the association and amalgamation of words and music, surpassing that of any other form of music. It shows the importance also of a wise selection and use of music with words, that the words shall have the content needed to give direction to wholesome life currents, as joy, serenity, aspiration, devotion, etc.

Choral music means group singing—the bringing together of people in numbers to act in community of interest in what is probably the only form of expression where complete coöperation is not only possible but earnestly sought for by each individual. This means democracy in its best estate. This is the age of the group. A discovery of our time is the group soul, what Emerson would call the oversoul. Toscanini is evidently discovering this principle for himself, for only last Sunday in the *New York Times* he is reported as having said: "Do you know, I believe there is such a thing as a crowd-understanding." We are now in the confusion of sensing and assimilating the group consciousness, and are neglecting one wide and beau-

tiful approach to that goal, group singing, an ideal activity in the growth of the group instinct.

When people meet and mingle their voices in song they are one with each other, and each one leaves the group taking with him the spirit of the group to which he, in turn, has contributed a part of his own spirit.

If Tolstoi, whose seeming inability to draw permanent benefit from the exalted mood aroused by the strolling musicians I have just related—if Tolstoi could have associated himself with such a chorus as I foresee for our people, where at stated periods he could have *sung* the joyful moods of words and music, he would have developed and established a *joy consciousness,* that would have served him in all the emergencies of life and have given him a sane and normal philosophy.

My plea is for choral music which dramatizes not so much the action implied in words, as the essential meaning of words, the soul of ideas—concepts of love, justice, truth, honor, peace, serenity—the faith that dedicated the Christ, and in lesser form a Lincoln to the daily task. If music is its own reward as *abstract beauty,* and hasn't as an object to carry with it definite concepts to deepen and dramatize word-meanings that connote character and right-living, then it seems to me without essential direction as a life force in a practical world.

Music opens wide the sources of power and vision in man, but it is only as the word, the mental concept, is active to tranquilize and stabilize this divinity that it becomes fully operative. For example, the music of the Messiah is one thing (and how great it is!) but the Messiah is essentially both words and music; and when we sing *I Know That My Redeemer Liveth,* are we not accomplishing something in the process of linking man to divinity incomparably greater than with music per se? A person is beginning to be emancipated from the lower man and established in his inheritance as a mental and spiritual being when he can glorify with inner meaning such words as *I Know That My Redeemer Liveth.*

Another reason for choral singing, less subtle but no less important, is the fact that for the majority of us it is group singing or nothing, and when we realize and concede, as we must do, that the regular use and exercise of the voice is essential to our physical well-being, we cannot escape the conclusion that choral music is necessary to the perfection of man. Such use as we make of the voice in daily contact with our fellowmen is not proper exercise of the true function of speech. We cannot all be orators, but it is open to us all to unite with others in song which has been described as glorified speech. When man allows his voice to fall into disuse, a slow process of dissolution is taking place. It has been asserted by competent judges that one major factor in the prolongation of the active and remarkable life of the late Chauncey Depew was the frequency and regularity with which he used his voice as a public speaker over a long period of years. There is a vitalizing principle in oratory and song that stimulates important functions of the body and without which something is lost that cannot be replaced. In middle age, one's atrophying self comes back under the influence of song and especially of choral singing, bringing memories of youth and with these a re-

newed life. In community singing, the old songs particularly have this power of recalling a flood of memories long forgotten but now revived—moods of joy, of exaltation, and sometimes of grief that is akin to joy.

It will not be out of place to mention here one outstanding example of the power of music and the word in choral form so to exalt the spirit that the listener can stand face to face with divinity. It is probably true that never have the extraordinary powers of interpretation possessed by Toscanini been more impressively manifested than in Beethoven's 9th Symphony, where in the choral episode the conductor, players and singers unite in an ecstatic moment that transforms life itself and raises the listener to heights undreamed of. He may not be fully aware of it, as Moses was unaware of the light of the spirit that shone in his countenance; but no one can hear that chorus and be the same again.

In such moments, the word sinks into our consciousness and permeates our being. We do not analyze the music; we sense it as the composer's interpretation of the word under its inspiration, and it is worthy of thought for a moment, that without the word, that music would never have been written. Thus the word gives direction to the intellectual reaction to this exalted mood; makes a concrete thing of what otherwise might prove undirected emotion.

This brings us to the consideration of another urgent reason for singing, which for most of us means group singing. Singing centers in the breath, and I do not need to tell you singers that by the term "breath" I mean more than the involuntary process by which we vitalize the blood and maintain life. When I use the word "breath" in connection with the subject of choral music, I am speaking of the Gospel of the Breath proclaimed by our valued friend, Mr. William L. Tomlins, in which I have become a firm believer. This is not the time to go into that deep subject; but briefly, Mr. Tomlins affirms the doctrine that the breath itself takes on the essential character of the mood that is in process of expression and that the finer and more spiritual the thought, the finer and more spiritual the breath, until eventually the striver after perfection, who *lives* the fine things of *life,* breathes the soul-breath which takes us as near the eternal life as we can come on this earth. Mr. Tomlins, as we know who are in touch with him, holds that this breath and this experience are active in group singing, by children as well as adults; that the individual voices, actuated by the breath in its finest sense, and blending together, are lost in the mass tone, leaving, however, each voice with a sense that his one voice is actually the ensemble voice, and that this mass voice actually augments itself by something that comes into it from the outside to unify it, a result which can only be expressed by calling it the universal or God-voice. Herein is enunciated by this pioneer soul the very law and gospel of growth through group singing.

This phase of the subject leads us naturally back to the greatest thought in support of group singing as a means to have and hold possession of our souls under the influence of moods created by music. Since our conscious faculties are so small in comparison with the subconscious, we must necessarily seek to enlarge our lives by the release of our hidden powers, if we

hope to gain anything like perfection. Hence, we must learn to make the highest use of every emotional crisis that occurs to us, either through the influence of music or through danger or other exciting cause, whereby our buried selves suddenly emerge in some extraordinary manifestation. The heroes in fire, shipwreck and other disasters—how this shone as the one bright spot in the great war!—experience the natural outpouring of the soul of man in the form of sacrifice and service which never for an instant considers or demands a reward. It is a service which the soul of man gives freely through an instinct or heritage that is divine and which is the highest and most sublime aspect of man. This is precisely what happens when song inspires one completely. For that moment one's buried self may appear in a mood of utter unselfishness, selflessness, service or sacrifice—call it what you will—and under guidance and control, and in that moment a revelation appears and one can say with the prophets, *I am a soul.* The word there has its highest function; to fix and unify the thought and lengthen it in consciousness; the thought blended with its musical expression strikes deep into the soul where it shall minister to the upper consciousness, making that exaltation and the selfless reaction permanent attributes so fixed that they cannot be lost.

I have named the 9th Symphony as an example because it is an outstanding one; but the same principle holds good in all choral music, though perhaps not to the same degree.

IV

My text includes the word "democracy," and I am reminded to say that the *voice* is the true *democrat* in all music expression, as the musical *instrument* is the *aristocrat*—and exclusive at that. The aristocrat haughtily demands proficiency before he will function at all in any pleasurable manner, whereas people like myself, for example, are not only permitted to sing in a group, but are urged and expected to do so, to their own advantage as well as that of others. The singer's instrument is always with him and on any informal occasion where music is appropriate and desirable, song is the natural and immediate response. There may be innumerable instrumentalists present, but nobody is inclined to wait till they run home and get their saxophones. Thus it is apparent that in a political democracy group singing, the democracy of music, has a rightful place at the head.

Not one of us here would admit that this country cannot rise to the topmost heights in choral music if all its music resources are invoked and directed in the right channels; and where in this broad land is a greater and more sincere group of workers, in the cause of vocal music, than the supervisors of music? And if the work of organizing and advancing the cause of choral music is to be started, let it start right here in this body of intelligent, capable and undoubtedly interested musicians, whose prevision has been demonstrated many times in the past and who now have before them a problem, the solving of which gives us the opportunity of a lifetime.

This project is one of the greatest forms of social service that could be rendered to this country and to the world; and my first thought is, that since

there is an immense fund established here in America for the advancement of humanity by the agency of music, it would be a natural thing for us to look to the administrators of that fund for adequate support and coöperation.

The maintenance of a clearing house for all activities related to this movement for choral music is indispensible; and we already have such an organization, functioning capably, and known to us all as The National Bureau for the Advancement of Music; which with increased resources can be made an ideal organization for our purpose.

But independent of any and all such financial backing, it lies in our power to lay the foundation for future progress, not as teachers in the schools entirely, but as friends and coadjutors of every graduating class that sends forth into the world its quota of new citizens to become assets or liabilities to society. The tendency to utilize the group instinct, which we observe is developing so rapidly that it behooves us to use all our resources toward the guidance of our young friends into the right associations. There are many activities, not always good, calling these young adventurers whose plastic minds and splendid energy respond with enthusiasm, sometimes to their downfall. Our communities are supplied, perhaps not adequately, with agencies for the guidance of youth; these agencies are conducted with the best of motives, but do not always meet the situation squarely. And the agency of group singing that combines recreation, social contacts, instruction and musical culture, and, above all, spiritual growth, is thus far neglected in most communities.

Conclusion

The term "Community Singing" is falling into disuse in this country; but mark this: it has been enthusiastically adopted in Great Britain. They over there learned the name and its meaning from us and today they are making it vastly more than a name—a living breathing *fact*.

To emphasize this statement, I will describe a memorable scene in the stadium at Wembley, London, last spring, which I was fortunate enough to witness. The occasion was a football game between two famous teams, one of them from Wales, a notable sporting event. The seats around the vast arena were packed by a throng of one hundred thousand spectators.

It had been announced that for an hour before the game there would be "community singing" under the leadership of Mr. Thomas P. Ratcliff; and an hour before the game an immense crowd was there ready and eager to sing. It was no new experience to the crowd, for there had been such singing at the great matches ever since England learned the meaning and value of community singing; it was the song-leader who had the new experience, for never before had he faced such a multitude. Probably no other man had ever done so, for the same purpose. He afterwards confessed that as he mounted the high conductor's stand, amid the confused and discordant sounds that came from that vast army, he was daunted by the task before him, which seemed hopeless, of bringing order out of that chaos, and music out of what seemed a mad multitude. "I was never so scared in my life," he said.

But his fright did not last long. On his appearance, the noise and confusion ceased like magic, and the gaze of one hundred thousand pairs of eyes

was fixed on the solitary white-clad figure on the high conductor's stand, with his arms outstretched. He had feared cat-calls, for it did not seem credible that this multitude could be subdued into silence and song. But they had come there an hour before the game—to sing! And sing they did, every man, woman and child, with a whole-hearted fervor impossible to describe—the national anthem, the old war songs, both English and American, the familiar ballads, followed in rapid succession.

Suddenly there was a stir near the royal box—a quick silence and my next neighbor, a good Englishman, whispered to me with bated breath, "The King is coming." The King had kept his promise; and as he appeared the multitude rose to its feet as one man, and every masculine head was bared as they sang again "God Save the King," with deeper feeling than before, doing honor to what is to them the symbol of their great empire. This was followed by the Welsh anthem sung in compliment to the Cardiff team and the forty thousand Welshmen who were present, headed by Lloyd George.

Then came the episode that will live in my memory. Mr. Ratcliff announced through his megaphone that the singing would conclude with the hymn "Abide With Me." On the instant every spectator was again on his feet, heads were bared and deep silence fell on the vast assemblage, as the Irish Guards' Band played the opening strains of the immortal hymn. Then they sang it as nobody ever heard it sung before. The soul of the people revealed itself spontaneously in waves of glorious harmony. If ever the spirit which is music was made manifest, it was at that moment; and in reliving it, as I often do, the words from 2nd Corinthians come into mind: "Now the Lord is that spirit, and where the spirit of the Lord is, there is liberty. But we all, with open face, beholding as in a glass the glory of the Lord, are changed into the same image—from glory to glory."

That experience verified my widest conception of the powers released by the fusion of music with the word under the impulse of the group consciousness, and I understood how it is possible for us under those influences to "change into the same image—from glory to glory."

"Group Singing" is merely another name for Community Singing, and choral music is implied in either term. Believe me when I solemnly assert that of all the agencies for the preservation of the young from moral harm, for the enlightenment of the people, young and old, and for their spiritual uplift, Choral Music takes second place to none; and we, the supervisors, who have in the past done more for the advancement of music for the people than any other organized effort has accomplished, are the appointed ones to take up the task and with united front advance and never halt until choral music stands as one of the cardinal principles of our Democracy.

SECTIONAL MEETING

JUNIOR HIGH SCHOOL MUSIC

RUSSELL V. MORGAN, *Chairman, Director of Music, Cleveland, Ohio.*

THE JUNIOR HIGH SCHOOL

FRANK P. WHITNEY, *Collinwood High School, Cleveland, Ohio.*

In the decade from 1910 to 1920 the junior high school made its appearance in American education. From being a rare and comparatively unknown phenomenon at the end of the first decade of the century it leaped in a dozen years to a position of commanding importance. The present decade has seen its hold on public favor apparently assured. Koos predicts* that in from twenty-five to fifty years the junior high school will be well-nigh universal.

The appearance and rise of this new school has been an educational event of the first magnitude. Its growth has been synchronous with the stupendous increase in the enrollment in secondary schools, an increase without parallel in the history of this or any other country. In 1924 there were ten times as many of our youth in high schools in proportion to the population as in 1890. From the astonishing number of two million in 1920, high school enrollment has leaped to four million in 1928. The junior high school is probably in part both cause and effect of the later stages of this amazing growth. In 1925 the Bureau of Education reported eight hundred and seventy-nine segregated junior high schools and one thousand three hundred and eighty-nine junior-senior high schools. The spread of the junior high school has been so rapid that statistics are hopelessly in arrears. It is safe to say that today the junior high school idea has more or less completely reorganized between three and four thousand schools and is more or less directly affecting the education of approximately a million boys and girls.

The junior high school can be understood only as a part of a great democratizing and liberalizing movement in American secondary education. Davis has summarized the purposes of this reform movement during the three decades which produced the junior high school:

(1) From 1890 to 1900, the aim was to shorten the period of training for the college student who is preparing to enter professional life.

(2) From 1900 to 1910, the aim was to hold more pupils of all types in the upper grades of the elementary school and in the high school.

(3) From 1910 to the present time, the aim has been to discover the individual characteristics of pupils and to provide a more adequate education for each particular child.**

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* The American Secondary School, p. 40.

** Junior High School Education, p. 28.

Where an institution has grown with such rapidity it is inevitable that there will arise confusion as to its proper nature and characteristics. Of necessity there has been much attention to the organization, the mechanics, the form of the new school. It is now fairly well settled that to be properly styled a junior high a school must include grades seven, eight and nine in a separate building, with adequate provision for differentiated courses. There is more or less general agreement that junior high schools should also possess certain other characteristics such as: (1) homogeneous ability grouping; (2) promotion by subject; (3) easy and prompt adjustment of individuals; (4) abundance of extra-curricular activities; and, (5) definite forms of guidance.

But the junior high school is more than a form; it is a spirit. It typifies a great movement in education. It is our concern to interpret that spirit in organization and methods. To that end a frequent restatement of objectives is indispenable. The junior high school cannot be defined by merely enumerating its characteristics. We must get at its inner meaning. What are its aims?

Some objectives the junior high school holds in common with all other agencies of education in school and out. Some it holds in common with other schools. Some are undoubtedly of relatively more importance to the junior high school than to any other schools. Without ignoring or depreciating the value of the more common objectives that determine the whole course and mode of education in general, it must be our purpose if we are to appreciate the significance of this new institution to discover those more specific objectives which give character to the junior high school in particular.

The junior high school in common with all other agencies of education recognizes as fundamental the objectives of character and ethical growth, of health, of citizenship, of worthy home membership, of vocational fitness, of command of fundamental processes, and of a wise use of leisure. The junior high school yields to no other school in its allegiance to these ideals. As a separate school, however, it must justify its existence not so much by those great aims which it holds in common with other types of schools as by those aims which it alone is best fitted to realize.

The effort to discover just what is the peculiar province of this type of school, especially as distinguished from the elementary school which precedes and from the senior school which follows, involves discrimination and definition and hence, of necessity, a sort of limitation. No discussion of specific objectives can here proceed profitably without due account being taken not only of the situation out of which the junior high movement grew, but of the present attitude and trend of both lower and higher schools. The profit of such examination of objectives as is here proposed will be still more enhanced if the local and immediate application is at every point felt to be of prime concern.

Two years ago the junior high principals of Cleveland agreed to restudy and restate general objectives with a view to such redirection of instruction as might be found necessary in the light of those objectives. A large num-

ber of statements of aims gathered from many sources was presented for consideration. These aims were ranked by the principals in the order of their significance. The results in the case of two objectives were unmistakable. Provision for individual differences in pupils easily led the entire list. A close second was the exploratory function of the junior high school.

It was found, of course, that in such a list representing diverse and in some cases conflicting points of view, there was much overlapping and confusion of terms. A committee was, therefore, appointed to codify these objectives. Six rather distinct groups were recognized among the numerous objectives proposed. These groups were characterized by the committee as the common, the administrative, the individualizing, the socializing, the exploratory, and the guidance groups.

The first of these, the "common" group, includes all those aims, however important, which the junior high school shares in anything like equal measure with other schools. It was not regarded as a part of the purpose of the committee to inventory all the desirable outcomes of education. None of these "common" objectives, therefore, were included in the final statement.

In excluding certain aims there was no thought in mind that they were not of fundamental importance or that education in junior high or elsewhere can get on without them. No more is it to be thought that any worthy objectives are the exclusive sphere of any particular school. But just as the command of fundamental processes is held to be properly a major objective of the elementary school, and the introduction to specific vocational courses a major objective of the senior high school, so the setting up of broadening and finding or exploratory courses may be a major function of the junior high school.

The aims classified with the administrative group include those which deal with the administrative machinery, with means rather than ends. To justify the junior high school on the grounds of economy, for example, or as a means of providing for the overflow of pupils from elementary and high schools, may be at times expedient. However, all such so-called objectives may be dismissed for exactly what they are, expedients. To refuse to admit many objectives of this sort as legitimate is not to deny that the junior high school has been and is now an administrative necessity. In particular the need and the opportunity of this new school to make easy and natural the transition from the elementary to the secondary type of education is increasingly obvious. To meet this administrative need is recognized as one of the outstanding aims of the junior high school.

That the junior high school should discover and utilize such variations in children as may be found to be socially significant is now a foregone conclusion. The correlative proposition that the junior high school should cultivate desirable social attitudes and group life is equally obvious. To discover his own aptitudes and to find himself in relation with others, the junior high pupil needs exploratory courses and much socialized experience. In recognizing these three aims as fundamental, and, more than any others, characteristic of the junior high school, the Cleveland principals are but

voicing their approval of what many, if not all, of the protagonists of the new school have been reiterating in one form or another for a dozen years.

To these four objectives expressing the interest in effective administration, in the individualizing and, at the same time, the socializing aspect of education, and in the provision for an abundant variety of experience, there is to be added provision for guidance. Youth must come into some sort of appraisal of his own powers, into some more or less satisfactory equilibrium with society, into some more or less tangible conception of a career or vocation. It is exactly here that the ambitious program of the new school is most likely to fall short. The crown of the junior high school will be found in its provision for wise and skillful adult direction, in an adequate guidance program, vocational, educational, social and moral.

As a result of this attempt at an analysis of objectives the junior high principals of Cleveland, in the statement finally accepted, declared that their school should aim:

(1) To make easy and natural the transition from the elementary to the secondary type of education.
(2) To discover and to provide for those individual differences which are peculiarly significant in the years 12 to 15.
(3) To give an opportunity for social practice.
(4) To provide as wide a variety of experience as possible.
(5) To give adult direction or guidance to youth in making adjustment to his own powers, to society, and to his career or vocation.

Such an effort to discover aims and to apply them to organization, to subject matter and to methods is, I believe, the first step toward arriving at the inner meaning of the new school. Aims must determine subject matter. Today the curriculum is everywhere the focus of attention. Organization is being perfected. But one cannot define the junior high school in terms of organization alone, or in terms of curriculum alone, or in terms of purpose alone. It is all three. It is new subject matter and new organization illumined and directed by new purpose. But it is even more. The junior high school is the outstanding institutional expression of a great social and educational movement. However valuable the enumeration of characteristics, however indispensable the restatement of objectives, however useful the analysis of methods, no one nor all of these together will be quite sufficient to enable us to understand the new school without an interpretation of its spirit in the light of the fundamental characteristics and the emerging ideals of our democratic society.

The elementary school was projected by the democratic ideal, the college by the aristocratic ideal. In the American high school these two ideals have met and are striving for a synthesis. It is with this profoundly significant struggle as a background that we must view the reform movement of the last three decades and its outstanding product, the junior high school.

Consider the increasing and well-nigh irresistible pressure of the age toward uniformity and at the same time the unprecedented need for originality. Consider, if you please, in connection with the junior high school idea these two characteristics of this evolving society of ours, a society abound-

ing in contradiction and paradox, a society hard-ridden by its mechanisms, where safety and security and rapidity are secured by standardization, but where at the same time constant improvement demands free play and inventiveness and initiative, a society which has not been stabilized and is apparently not in the process of being stabilized, at least not in the ancient sense, a society where change and ever more rapid change does itself constitute a sort of stability, a society which seems destined to secure equilibrium of a dynamic rather than of a static order, an equilibrium of movement rather than of rest. On one side standardization of materials and processes as the basis of effective control of our environment leading to ever more and more uniformity in the externals of life. On the other side an unparalleled need for variety and diversity in intellectual and spiritual approach to all problems of life, social, moral, and physical. To the extent to which standardization is thorough-going and complete does the machine become dominating and autocratic. The greater the extent to which conformity and uniformity become ideals in business and industry, in production, transportation and distribution, the more do they press for recognition in our social and intellectual lives as well.

So much of life has been mechanized and with such enormous success that it is no wonder that our age is accused of worshipping the machine. We change our modes and behavior in a thousand ways at its behest. The commercial value of uniformity is beyond computation because of the machine. The clothes we wear, the food we eat, the houses we live in are standardized. Never in the world's history has it been more difficult to be unique. Nowhere in the world is it more troublesome or even impossible to be different in habit or dress or behavior than in this land of the free where the machine has done its perfect work. Even our news and our play is stereotyped for us. Our dailies from Maine to Alaska print exactly the same kind of stories about the same kind of happenings. Our sports, golf, bridge, baseball, fall into the hands of professionals and are straightway standardized. The silly patter of the barren stage, the vapid plots of the cinema, the heavy subsidies required for independent magazines, the lifeless formalism of the churches, all bear witness to the devotion which we pay to conformity. It is undoubtedly true that never has the penalty been more severe for being queer or unusual or distinctive or merely different. For the suppression of whatever is unique or odd this society of ours is at present organized with marvelous efficiency.

If this tendency affected only the externals of life it could be ignored or at least furnish no cause for alarm. But unfortunately this national habit of suppressing the unique and the peculiar passes over very easily into intolerance. Dissimilarities of any kind become the target of criticism and abuse. People must not only act alike and dress alike, they must think alike. Education becomes the agency of the state for turning out patterns and copies. Imitation rather than experimentation becomes the accepted mode. The preacher, the editor, the legislator become propagandists. The teacher is employed to impose conventions upon youth and training instead of education becomes the aim of the school.

Over against this drift toward uniformity arising in part out of the dominance of the machine, we must set the urgent need of this changing society for originality and initiative. What we call progress has apparently always been dependent biologically upon the discovery and utilization of significant variations. In this complex human life of ours today the law of progress is no less certain. As a matter of fact, in spite of the crushing pressure toward conformity and mediocrity in American life, variations that are found to be industrially and socially acceptable receive extraordinary recognition and reward. If society is to improve it must find and use a constantly widening range of variations. Individuals differences, therefore, take on at once a new significance. The complexity of modern life demands an enormous increase in both the number and the range of socially valuable variations. The discovery of those differences in individuals which promise to be socially valuable must not be left to chance. Instead of stamping the same pattern upon all the children, it becomes the imperative duty of society through the school and other agencies to search out and to foster native powers, in Dewey's phrase, to release potentialities instead of to impose conventionalities.

Now where shall this supremely important task be done? So far as the schools are concerned nowhere can individual capacities and aptitudes be ignored. The demand today very properly is for more attention to the individual all along the line. There must obviously be common integrating education at the base. There must be increasing specialization at the top. So far the testimony of psychology and experience is overwhelming to the effect that as soon as the tools of learning are fairly mastered and before specialization begins is by all odds the period most favorable for the discovery and development of special aptitudes. Recognition of, and provision for, individual differences with all that it implies in organization, in curriculum, in method, may, therefore, well be regarded as the fundamental clause in the charter of any junior high school.

In general, the younger the children the more individual. Home and church and school conventionalize and stereotype youth. Much of this is inevitable and socially necessary. Much of it, however, is traditional, the inherited modes of outworn social forms. Much of it is a carry-over from a highly mechanized industrial order. Against the repressive restrictive influences that cramp and thwart and hamper the individual much of the educational reform of this generation has been directed. This reform has culminated in a demand for variety as well as uniformity, for individualization as well as socialization. It has discovered the strategic point in all education, the impressionable age, which, as adolescence, G. Stanley Hall more than any other one man placed in the forefront of attention, the period of youth beyond all others most susceptible to emotion, most hospitable to direction, most open to education in its literal sense, that period when, the tools of learning mastered, life is questioning, purpose is forming, career is beckoning. Here the roads divide. So far as special aptitudes go, here if ever is the tide to be taken at the flood. For those years this wide-sweeping educational reform has conceived a new intermediate school, the junior high

school, dedicated to the new ideals which it has perceived emerging from the democratic flux.

Those ideals at first dim and confused and chaotic are year by year taking form and substance. Clearly perceived, they will determine what our education shall be. Democracy is no longer defined as a form of government but as a mode of life. Naïve conceptions of liberty, superficial notions of equality are giving place to a sound philosophy of associative living. Democracy may mean responsibility rather than liberty, and equity rather than equality. At all events it is becoming increasingly clear that society is a means, never an end, and that the individual is an end, never a means. In the light of the growing acceptance of such a philosophy of society and of the individual we may with more assurance point out the three great emphases in education for which the democratic ideal appears to be responsible and which have characterized the first quarter of the century:

(1) The trend away from economy of time in education toward enrichment of life.
(2) The growing insistence upon the universality of culture.
(3) The deepening sense of the real possibility of the individual's unique contribution to the social life.

Anyone who surveys the social progress and the education of the past generation cannot fail, I believe, to be impressed with the growth and spread of these ideals. They are far from being universally accepted. They may be remote of realization. The battle may still rage here and there. But the frontier posts are far beyond them. Each of these major emphases is of extraordinary significance to the junior high school. Despite what the college presidents may say, society in general and industry in particular are not so much interested today in getting young people into their life work at an earlier age. The result is a demand for an enriched and vitalized curriculum. The emergence of the new ideal of culture, a culture of widening sympathies and of multiplying contacts, is the necessary protest against the aristocratic attitude which questions the educability of the multitude and dooms it to a mechanical existence. Upon a deepening sense of the ultimate worth of personality and therefore of the individual as an end rather than a means democracy must build, not only its educative process, but its entire social fabric.

The junior high school is an attempt to fit an institution on one side to what are believed to be the needs of early adolescence and on the other to some very obvious needs of a rapidly evolving society. The argument is that the junior high school with all its faults epitomizes as no other institution the educational reform of this generation, that this reform culminates in a demand for variety as well as uniformity, for individualization as well as for socialization, and that therefore at the heart of this new school lies the purpose of finding whatever powers the individual possesses and putting them at the service of society. As a form, as an organization, as an administrative device, the junior high school is nothing. It is only as new needs are discovered, new aims are set, only as it serves as the new bottle for the new wine, only as through its fabric runs the new spirit, liberalizing, en-

franchising, humanizing, that this institution seems big with promise. Let us hope that the standardizers and the conformists may not have their way with this new school too soon lest its form be stereotyped and its methods crystallized before it has a fair chance to realize the ideals which brought it forth. As a school it is America's greatest experiment in education. Its methods, its curriculum and its organization should therefore be kept flexible, responsive to changing needs. The junior high school has all the children when susceptibilities are greatest. As an instrument of the new culture it can plow deeper than any other school into human potentialities. The harvest will depend as ever upon the skill and wisdom and insight of those who have it in their charge

If the conception of the nature and function of the junior high school as I have tried to outline it here bears any resemblance to the truth, then it is obvious what a widening sphere there is in such a school for music. As Mr. Earhart, one of your own distinguished leaders, has said, "No point in the whole system has proven so rich in musical possibilities and performances as the junior high school."* In the opportunity which it affords for self-expression, for group practice, for emotional outlet, which are the very essence of the demands which the junior high school makes of its subject matter, music is unrivalled.

MUSIC IN THE JUNIOR HIGH SCHOOL

RUSSELL V. MORGAN, *Director of Music, Cleveland, Ohio.*

The growth of the individual has become the paramount objective in all education. We are no longer trying to standardize child patterns but are chiefly concerned with the development of all the powers within the individual. We are as much concerned, however, that this development shall benefit society as that it bring enrichment to the person directly concerned.

The values of music are particularly fitting in the development of social, emotional and vocational powers. Administrative officers are accepting this proposition pretty generally and the one question remaining in their minds concerns the ability of the music educator to use the opportunity to the full. They must be assured that objectives, material content and attainment values are properly organized and that the teaching process is carried out in a really vital way.

The music educator has in the junior high school an opportunity that is unusual. Traditions are in the making. Programs are being constantly readjusted. New types of material and new teaching processes are given a fair trail. With this in mind, it is well worth while analyzing the situation and using the analysis as the basis for some constructive thinking along both old and new lines.

Let us first discuss the musical capacity and musical needs of the junior high school students. From this discussion, we may build the background

*Fifth Yearbook, Dept. of Superintendence, p. 317.

for a proper presentation of the problems concerned with the curriculum, the material, the teaching process and the qualifications desirable in the teacher.

Musical interest varies but seems to have little relation to musical capacity in the production sense. It is the motivating force behind all progress in music. Certain phases of music education have something to offer students of even small talent. Other classes demand a high order of ability to even function passably. This means, then, that every pupil possessing musical interest has a rightful place in the program of the music department even if his capacity is very small.

The musical capacity of junior high school students is astonishing. There comes at this time a new and stronger reaction to the emotional power of the arts, and motor skills develop rapidly. The social instinct at this age undergoes a distinct change. The consciousness of individualism and social relationships is just dawning. All of these things call for a musical program built upon an entirely new basis and not merely a continuation of the first six grades.

But if these needs and capacities are to be provided for in the school curriculum, there must be adequate time allotment and credit. It is the duty of the music teacher to present a clear statement of values and objectives and then it becomes the job of the administrator to weigh these in the balance with the view of determining just what proportion of time and credit may justifiably be given to music. If music is worth having, it is worth doing well. It cannot be done well without enough time to provide continuity of thought and effort.

Music is so fundamentally an avenue of social and emotional expression that some phase of the art should be required of every pupil. It provides an orderly and controlled medium for expression of these values. Life may be made beautiful or absolutely wrecked by the use of emotional powers. This alone would justify the subject of music being included as a basic study. But there are, in addition, other important values touching upon the health and leisure time objectives.

Then again, we have the vast amount of difference in the capacity of individuals to be provided for by additional elective classes in various phases of music. We are also concerned with providing pre-vocational courses for the students of special talent.

There is a distinction between curricular and extra-curricular values in music. Certain phases provide for the orderly growth in powers of emotion, skills and comprehension and may logically find a place in the curriculum. Other musical activities are so purely social in objective and unorganized in material and procedure that they are unquestionably extra-curricular.

The following course of study is suggestive and may be used as a basis for discussion:

Junior High School Music Outline

Seventh Grade

Required	Elective
*Music Classes meeting three times a week and covering	Chorus or Glee Clubs
(a) Chorus	Instrumental Classes
(b) Theory	Orchestra
(c) Survey of Musical Literature	Band

Eighth Grade

Required	Elective
As in 7th Grade	As in 7th Grade

Ninth Grade

Required	Elective
As in 7th Grade	Chorus or Glee Clubs
	Instrumental Classes
	Orchestra
	Band
	**Theory and Melody Writing
	**Introductory Survey of Musical Literature

Also String Quartette, Opera Clubs and other small ensemble groups as extra-curricular activities.

Assembly programs given over to Mass Singing, Musical Programs and Musical Appreciation Lectures.

The required music will need no further discussion here.

In connection with elective subjects, the speaker wishes to quote from Bertrand Russell:

"Boys or girls who show a strong bent with a marked aptitude should be allowed to develop it from an early age, though not to the complete exclusion of other subjects. Roughly speaking, children of exceptional ability may be divided into three main types—artistic, literary, and scientific. If I had to deal with a child that showed really marked aptitude in one of these directions, I should content myself with giving him a minimum of instruction in matters which he would find irrelevant to his main impulse.

"I do not for a moment believe that Mozart would have produced better music if he had been well-grounded in Latin grammar or in analytical geometry. I should not regard it as any part of the business of a schoolmaster to think better of one of these three types of merit than of another.

"It is one of the sad things about most schools that they make practically no provision for the artist. Perhaps the administrative difficulties are found almost insuperable, but if so, these children who show great aptitude for one

*A few students obviously out of place should only attend one meeting a week, that one to be given over to choral music and appreciation.

** For talented students as exploration courses.

or another of the arts ought not to be left in ordinary school, but put in special schools with others of like tastes."

Vocal ensembles with properly graded courses of study should be available for special talent.

Instrumental ensembles including band and orchestra have an exceptionally important place in the junior high school. As stated before, physical response to training is particularly strong in these grades. Technical progress is rapid. We are prone to delay the beginning of this training until we reach the age when technical mastery is greatly handicapped by unyielding muscles.

It is well worth while to provide Theory and Melody Writing as well as a course in Introductory Survey of Musical Literature in the ninth grade. This last name is more descriptive of our real purpose than the term usually used, History and Music Appreciation. These two courses offer an ideal field in connection with the applied music for the discovery of exceptional musical talent. They may be termed "exploratory" courses. The basis for determining fitness for enrollment should be avocational as well as vocational.

The practical use of Appreciation Courses needs study. True appreciation is not in absorption alone, but in the power to return in some measure the art expression received.

All Theory classes should receive the academic type of credit. Laboratory credit is the proper basis for applied music. The elective classes ought to be programmed for single periods, five days a week. Of course, no credit is given for extra-curricular activities.

Music material and equipment needs serious thought. First, the material. Musical value must be there. Is it worth while for a class to use time studying material that would not be worth presenting to the public as part of a program? Remember that the students' attitude toward and enjoyment in music is determined by the music itself and not any technical process connected with it. Even when the musical value is high, the composition must be such that both message and technique meet the capacities of this adolescent period. Human emotions of the simpler type appeal to the student, while technique as an end gives even less satisfaction here than in the elementary school.

Material at any time that demands more than the pupil can perform implants distrust in both music and teacher. We must exert effort to bring about growth but guard against failures that discourage.

Have plenty of material. Many schools literally starve the pupils for want of enough music. Even where the students buy a text, provide ample supplementary music. The school must be expected to provide the extra books.

Is the teaching concerned with dry facts or emotional and intelligent expression? We all know that this art expression is the paramount objective and all else just the machinery of achievement. Music should be chiefly a creation or recreation of beauty. All activity must proceed in that direction.

Try to understand the minds of boys and girls. Gauge your teaching by the values important to them.

There must be a philosophy upon which to erect the structure of teaching. Understanding is gained thereby. But specific knowledge is also essential. Two steps ahead of the pupil never made a teacher famous.

The student is never happy without progress. Set up definite objectives and tests of attainment. Teaching is sure to fail without these guide posts. Expect students to do all within their powers but never overreach in your demands.

It is well worth considering the unit plan of instruction. Arrange a series of topics in sequence, each topic complete in itself and with definitely understood objectives whereby the student may measure and guide his individual progress.

Good teaching recognizes the individual. We will always have leaders and they rightly assume the chief burden of progress; but the individual of small power must be given his "right to the pursuit of happiness," the opportunity befitting his capacities and needs.

The testing and placing of voices properly is another mark of good teaching. Rarely done well, it is one of our chief obstacles in securing happiness and satisfaction in singing. No one feels comfortable attempting to do something that can't be done under present conditions. Proper assignment to voice parts will do much to develop a singing school.

The sense of achievement must be present to interest anyone in an activity. Always have a definite aim in mind in singing, playing or listening. Just to *do* is not interesting—we must do *something.*

And now, what about the teacher? Musical training? Yes, and all that is possible. Knowledge brings power and understanding. Educational training? Yes; the fundamental problems and processes are identical for all subjects. The music teacher must be a contributing member in the educational family of any school.

The teacher must have a sense of social values. Music has the broad mission of enriching life. Children do not exist for the purpose of performing music. The members of the class are individuals and society's development depends upon the growth of each one. So, then, the principal function of the teacher is to help each boy and girl express his maximum of potential personality and power.

Emotional power is needed. Young people are responsive to the teacher's possession of this and in its absence are left utterly cold and lifeless. Emotional expression is the chief power of music, and the spark that kindles this spiritual flame must spring from the teacher.

Closely akin to emotional power is the creative power, the ability to breathe life into the music of the printed page. Notation tells less than half the story. The instructor, or better than that the interpreter, must have the ability of searching out the beauty hidden behind the dull symbols.

The teacher needs to be highly proficient in some phase of music. Either sing or play some instrument well. The "jack of all trades" rarely has had the artistic experience necessary for good musical interpretation. Musicianship gained through intensive study of one field illuminates all pathways.

One last word—All that is discussed in this paper must be interpreted in terms of the child and his development as an individual and as a responsive member of a social group.

PROGRAM, BOYS' GLEE CLUB

Haven Intermediate High School, Evanston, Ill.

MARY KIESS, *Director*

Holy Spirit, Love Divine.....*Gottschalk*
The Voice of Praise (Ave Verum).....*Mozart*
Slumber Song.....*Schumann*
Dedication .....*Franz*
Marianina .....*Italian Popular Song*
Deep River.....*Negro Spiritual*
The Huntsman.....*Folk Tune*
In Hawaii.....*Hawaiian Folk Tune*

A chorus of 100 boys organized in four parts, mezzo-soprano, alto, alto-tenor and baritone. A lovely illustration of the soft, musical voice quality that best preserves voices of adolescent boys. The effect of excellent diction upon tone-quality was clearly shown.

Mr. Beattie led a discussion on the voice and organization problems of such a group as the Boys' Chorus from Haven Intermediate school. It concerned range and quality of the various parts.

The Haven Boys Chorus then read a four part song for the first time. The first time through the mezzo-sopranos sang the so-fa syllables while the three lower parts sang softly with a neutral syllable. The second time, all parts used the so-fa syllables and the third and last time all four parts sang the words. The parts came out clearly and the tone was lovely at all times.

SECTIONAL MEETING

COMPETITION FESTIVALS

E. H. WILCOX, *Chairman, University of Iowa, Iowa City, Iowa*

THE SPIRIT OF A MUSIC CONTEST

E. H. WILCOX, University of Iowa, Iowa City, Iowa

Contests have existed for centuries in Europe. During this period there have been times of great interest in the competition movement, and at other times the interest has ebbed. During the World War little attention was devoted to music contests. Apparently, the privilege of competition with powder and bullets made contests in song seem uninteresting. Since the war there has been a revival of interest in music competitions, notably in England and Wales.

In the United States the contest movement as applied to high school music is only a quarter century old. The ascendency of the high school music contest idea has continued regularly until the last few years when several warning voices have been heard cautioning us against the undesirable features which are appearing in connection with some of our competitions.

In the *Musical Quarterly* for October, 1925, Mr. Carl Engel sagely remarked, "The idea [of music contests] is successful because it brings out the instincts of rivalry and conquest. There is enough of heated struggle in life without deliberately and unnecessarily fanning the spark in childhood. If education—the most peaceful affair of man, reputed to be the best guaranty of civilized and stable conditions on our spinning globe—if the dissemination of knowledge can be brought about only by competitive methods, then our whole educational system is based on a fatal error, then our would-be improvers and reformers are our worst enemies. In any prize contest there must needs be a winner, or a small number of winners, and a great many losers. Jealousy is born, strife is bred. The seed is laid for that rivalry from which springs war. There are things worth fighting for. But among them I should think one would hardly count the array of pieces for which those school children entered the lists".

Mr. Engel's comments, which were directed specifically at the All-Kansas Contest, appealed to me as far-fetched and exaggerated. My child-like faith in the virtues of our fellowmen led to the following oratorical reply which is printed in the Book of Proceedings of the Music Supervisors National Conference for 1926. "In the *Musical Quarterly* for October, 1925, Mr. Carl Engel takes a fling at the contest 'movement' which he considers an enemy of music and society. Mr. Engel is noted for the accuracy and skill with which his shafts are aimed. Fortunately these poisoned darts were hurled at a phantom which does not exist in reality. If Mr. Engel would visit the particular contests he maligns, his nightmare would quickly disappear".

During the last year it has been my privilege to visit a large number of contests, including the one to which Mr. Engel referred. I found the spirit of the All-Kansas Contest to be extraordinarily good. During the four days in attendance I did not hear an unsportsman-like remark about a competitor, the judges, or those who were conducting the contest. More than that, there were meetings where the teachers gave and accepted suggestions among themselves. There was the most frank and outspoken discussion of the work done by each of the competing groups and soloists. The teachers were in attendance to learn how their work might be improved. They were profiting by the experience and there wasn't the slightest intimation of jealousy, bad blood, or worship of prizes. This is probably due to the fact that the All-Kansas Contest has been in existence for nearly twenty years and has profited by the guidance of Dean Frank A. Beach of the Emporia State Teachers College from the time of the beginning of the competition.

Unfortunately the spirit at some other contests is not so good. In Wales I once saw ale bottles thrown at a judge's head. In Iowa a woman entirely disconnected with the administration of the high school in her home town sent a telegram to a judge after he had returned to his home in another state, questioning his ability or integrity in the most insulting manner.

I do not believe in throwing ale bottles at judge's heads nor do I approve of sending insulting telegrams to those who have spent hours in travel in order to serve us. If such things are necessary it is time for the contest movement to cease. If music competitions are of value only as an opportunity for winning prizes they are not worth the attention of intelligent supervisors. The teacher should enter a competition without the expectation of prize winning. Entries should be made in order to learn from others who will participate and to secure comments from the judges. If prizes are not won there should be no dissapointment. If it is not worth your while to enter a contest without reference to securing prizes, it is a better plan not to participate.

In the state festival with which I am connected there is an average of forty entries in the district contests for each one who gets a first prize in the state contest. If prizes were the only compensation for the effort of contest participation, we would anticipate thirty-nine disappointments for each victory. Even a mathematician could see that this would not pay. On the other hand, if the thirty-nine losers avail themselves of the opportunity, they will learn more from the contest and profit more by it than do the winners. The poorest contestant in the group has the greatest opportunity for learning from the competition.

Those who are responsible for large organizations find it necessary to raise large amounts of expense money with which to finance the trip to the state contests. In order to secure this money from the community, the idea is often advanced that the organization will be likely to win first place in the state contest. Business men then contribute to traveling expenses in order to profit by the advertising brought to the town having an organization

which wins the state prize. In such a case failure to win puts the teacher in an unpleasant situation. He hates to return home and admit that he has been overly confident in his prophecies. Usually he tries to throw the blame on some one else. More often than not, the judge is made the goat. Parents and others find it easy to believe tales of prejudice, incapacity or dishonesty on the part of judges in contests which they did not attend and of which they know only a little. The result is that unpleasant and undesirable ill-will is engendered.

Several people have recently called to my attention the fact that these unpleasant situations usually center around teachers who are not primarily school men. The woman who has gone through a normal school, teachers college, or school of education and has been imbued with broad educational ideals will see the value of music contests from the educational standpoint and there will rarely be difficulty with her glee clubs or choruses. On the other hand the municipal bandmaster who is called in to lead the high school band and who is primarily a bandmaster rather than an educator, has more difficulty in understanding the motives behind a movement of this kind and adjusting himself to profit from the competition as an aid in an educational program.

A music contest cannot be approached from the viewpoint of a horse race in which there is only one winner. High school music competitions or festivals must be considered gatherings in which we all learn from each other. They are really special forms of conventions in which both student and teacher participate. If every teacher who enters a competition will look forward to learning from her competitors and will consider the contest a convention or assembly or eisteddfod or a "coming together" for an exchange of ideas, we will have no difficulty in maintaining the proper spirit for music contests. Without the proper spirit the contest movement as applied to high schools will degenerate and die. With the proper spirit the high school festivals will become one of the most potent influences at the service of those who are interested in education through music.

THE NEW ENGLAND SCHOOL MUSIC FESTIVAL

WALTER H. BUTTERFIELD, *Director of Music, Providence, R. I.*

When I accepted the invitation to speak to you on the New England School Music Festival I applied to Mrs. William Arms Fisher, our first chairman and only president and to Mr. Clifford V. Buttelman, the first and only executive secretary, for additional information. I found Mr. Buttelman was writing fully on the subject and it seemed to me his entire paper should be printed in our Book of Proceedings. Therefore I am giving you a few points from his paper that may have the most direct bearing on our discussion this morning and then I will submit Mr. Buttelman's paper in full to our editor.

(Mr. Butterfield then spoke informally, covering the points in the paper which follows.)

THE NEW ENGLAND SCHOOL MUSIC FESTIVAL

(Wherein is presented a layman's viewpoint of a most important function of festivals and contests, with a brief outline of the purpose and function of the New England Music Festival Association.)

C. V. BUTTELMAN, *Executive Secretary, New England School Music Festival, Boston, Mass.*

"Now *what* does this mean?"

Bewilderment, admiration, awe—how can words be found to describe the mental state of the Bostonian who, gazing upon the first Festival Parade of New England School Bands, inadvertently gave me a text for this brief article, written four years later?

He was standing in the doorway of one of those exclusive Boylston Street shops, visited by the exclusive kind of folk, than whom none is more exclusive than the gentle genteel of Back Bay, and his voice and countenance, rather than the words he uttered, betrayed an emotional upheaval seldom permitted or admitted by the true Bostonian.

This man had lived in Boston all his life, except for periods of travel. In Boston, home of culture, cod, and Cabots, mecca of music and learning—in the shadow of the first public school to maintain a school orchestra, and across the river from Chelsea, the city of outside school music credit pioneering fame.

He lived in the city whose educational institutions prepare scores of instructors to join the growing throngs required to man the music departments of public and private schools in New England and the country over. His sizable contributions to the city and state tax funds had helped to meet the ever increasing budget needed to pay salaries and to buy instruments, music and equipment. He was a patron of music, a symphony subscriber, and he regarded music—had he analyzed his attitude—as an essential to life and living.

But he never before had seen or heard a school band, and school orchestras were equally beyond his ken. If he had ever heard the terms "school band" or "school orchestra," or perhaps "school music," they made no particular impression, any more than "play ground," "ring-around-the-rosey," or any of the things he associated with the carefree and make-believe activities of juveniles.

But *here* was no make-believe. Hundreds of boys and girls, marching by, in organized bands. Big boys, medium boys, and little boys and girls to match, marching to their own music. Band after band—some with uniforms, some without; some playing very well, and some not so well—but all playing as he never dreamed any but child prodigies might play.

One such band would have surprised him; two would have astounded him, so that he might have remembered to mention the matter to the family at dinner. But dozens of 'em were enough to jolt the consciousness of even a Bostonian. He was just plain flabbergasted. He didn't know what it was all about—but someone told him it was a festival of school bands. Then he spied a drum bearing the name of the very school he had attended forty

years before. There wasn't any drum with a boy to beat it when he went to school. Rather, there were plenty of boys, but no drum to be beat—and goodness knows no one ever thought of such a thing as a school band in those days. But it would have been fun . . . "and do you mean to tell me that these—er—bands are quite the vogue in schools? I hadn't realized it. . . . They play rather well! Just like *regular* bands! Why they *are* regular bands—I say, that's *great*—I must know more about this!"

And on that spring day in 1925, for the first time, our Bostonian and thousands of his compatriots in all walks of life, going about their daily rounds of business and pleasure in the teeming streets of Boston, were halted in their tracks, to look, listen and marvel. "What is this?" *"What does it all mean?"* Again and again were these and other questions asked by people who for the first time were made aware of the existence of the new development in education which is the life work of the men and women for whom this paper is prepared.

That was the first purpose of the first New England School Music Festival—to center public attention upon the achievements of our school music departments; to stir souls to the core, so that busy men and women would stop to witness the spectacle, first from curiosity, then with genuine interest which would lead them to the inevitable question—"what does this mean?" And the very demonstration that gave rise to the question also supplied to minds with any shred of imagination all the answer that was necessary to mark the beginning of a new attitude and a new era for the workers who hitherto had been getting their chief support from their own enthusiasm and the encouragement of the few who were in close enough contact with their activities to see in home and school room "what it all meant."

In the crowds which asked the questions and found the answers that day were not only parents and Back Bay taxpayers, but school superintendents, teachers, mayors of cities and members of school boards. Some were there by accident; some came by invitation, and some were fairly dragged to Boston Common and the Arena. One man—and no doubt there were many such—said he had planned to be as far away from the noise as possible on that Saturday, but curiosity led him to stray over to Boston Common, where he expected to get a good laugh from the discordant bedlam. He stayed all day—and was one of the most important factors in promoting the second and third festivals. He happens to be a political leader in his residence city, and just how much he has done for his local schools since he was as he says "converted to kid bands," no one can tell.

A town several hundred miles from Boston, thanks to the vision and energy of its supervisor, sent its school orchestra to that first festival with the proceeds of a benefit concert, supplemented with funds and encouragement supplied by the local Kiwanis Club. The next year the same town sent an orchestra and a band—the latter organized as a result of the enthusiasm generated among school and town folks by the first trip. The third year a larger and better band accompanied a finer orchestra to the festival, with a vanguard of teachers and parents, and a special correspondent sent by the local paper. Today, that town has a fine school athletic field, provided by

citizens whose attention and interest was first directed to their schools by the achievements of the school band and orchestra at the New England School Music Festivals in Boston.

Another band in another town needed two bass horns and a set of uniforms in order to make the right showing at the festival in 1927. A local citizen had read the account of the 1926 festival in the Boston papers—had seen the pages of pictures of uniformed bands and had visualized the two thousand band boys playing on Boston Common. He had imagination—and money. His check for $700 paid for the required uniforms and horns, and his influence, later on, helped the school of that town to add equipment and instructors, which materially increased the scope and efficiency of the entire music department.

But you know these stories. They are not peculiar to New England. Perhaps you regard such incidents as mere by-products of festivals, contests and tournaments, but I prefer to look upon them as direct results which justify the great demonstrations such events afford. I am not overlooking the importance and value of these enterprises from the standpoint of the participants, as sources of inspiration and incentive to greater effort and higher standards of attainment. This phase has already been thoroughly discussed and analyzed—and in any event, I, as a layman, am not qualified to take part in the shop talk of your profession. But as an interested onlooker, and one somewhat versed in the wiles of the profession called variously "promotion," "selling" and "advertising," I feel that I may discuss your work from the standpoint of the common citizens to whom your handwork must be "sold."

Frankly, despite the tremendous increase in your plants, your forces and your products, you still haven't half opened your market. There are still thousands and thousands of citizens to whom school music—music as an educational factor—has not been "sold." Among the thousands are plenty of superintendents, school board members and teachers, as well as the common garden variety of taxpayers. It is easier to "sell" the idea of music education to a school janitor than to the president of the board. Any band instructor who has had a grouchy janitor as his audience at after-school rehearsals, knows how many such rehearsals transpire before the janitor becomes his staunch friend and booster. Why? The janitor is forced to stick around—and then he just *can't stay away* from the blare of the horns. The music—actual or anticipated—gets in his blood. Shortly the band is *his* band—and the janitor is yours for keeps if you treat him right.

But your school board member can't so readily be cornered and obliged to listen to demonstrations. He may know about the band, but he doesn't "know what it means," unless he hears it and responds to its influence sufficiently to appreciate it from the participant's angle. When he does, then it will be his band, too—and no one can take it away from him. With all respect to glee clubs and orchestras, there is nothing that will "sell" the music department to a school board more thoroughly than a lively band.

For that matter, the band is the most important factor available for selling the *public school* to the people who are already paying for it. Partly because a band is spectacular, partly because band music generally it apt to

have strongest appeal to the rank and file of the musically untutored, but more because the band can go where the "unsold" people are, while in the case of the orchestra or singing group the "prospects" must come to their store, so to speak.

Perforce, the orchestra and glee club appear more often before audiences largely made up of persons already interested. When these groups do reach new audiences, their effectiveness may be equal or superior to the "selling" potency of the band. The band, however, carries on its tuneful propaganda wherever it goes and as it goes—marching down the street; at the station; going to and from special engagements. Playing or mute, a band is a constant advertisement for its school, and always is driving home a few choice "sales appeals" in the minds of hitherto unapproached "'customers" of the music department.

What one band or orchestra can do alone is multiplied many fold by big "meets" and festivals. With so much to be done in order to make even a dent in the public consciousness, as was the case in New England—where despite the good work accomplished in the schools of Boston and adjacent cities, the average citizen gave no thought whatsoever to music as a factor in education—something rather stupendous is required. The first New England Festival got on the front pages of the Boston newspapers—in itself an achievement, if you know Boston papers. The second festival received three and four column headings and even full page lines, with pictures galore in all the Saturday and Sunday papers of Boston. School bands and orchestras became *news*—big news—in Boston and throughout New England for the first time in the history of Boston. A total of one hundred and six columns was given in two days to this event in the newspapers of New England, an average of two columns in fifty-three papers. Perhaps nothing of greater importance has transpired to "sell" the idea of music in the schools to New England people than this wholesome newspaper treatment of school bands and orchestras as *real news.*

School bands were front page news in their home-town papers for days. One band could not have secured the same publicity that it received in its home paper by parading down the street. But by parading down the street to the station to *entrain for Boston to meet with fifty other bands,* the school band became big "news" in its home town. More than one New England town became truly conscious of its school band—its school music department, and its school system—as a result of the heralded departure and the triumphant return of its school band.

At this point, I must digress to call attention to the fact that were our festival conducted on a more restricted plan, so that every band, orchestra and glee club taking part must enter a contest, the number of "triumphant returns" would have been considerably lessened. Bear in mind that we favor the contest idea for its obvious good points, but not as an exclusive feature of the festival. We stress the *festival. Participation,* not competition, is the word that first lured many of the groups to Boston,—groups which in another year or two felt better qualified to enter the competitions, but whose first experience was not marred by the strain of possible—or probable—disappointment of defeat.

It is only fair to say, however, that our first festival was held without contests for the simple and only reason that otherwise there would have been no festival. Some thirty bands and orchestras of all grades, ages and sizes came together for one of the most unique conventions ever held in America. The bands gave a continuous concert on Boston Common, with two band stands, located some distance apart, kept busy all the forenoon. In the afternoon, the bands paraded to the Arena—Boston's largest auditorium—and there joined the orchestras, which gave a three hour "concert," each orchestra performing in turn, the players then taking positions in the various sections of the massed orchestra on the floor of the arena. At the end of the program, one-half the great floor was occupied by an orchestra, and the other half was nearly filled by a huge band—nearly fourteen hundred young players in all. Frederick Neil Innes then conducted the two ensembles in a short program, closing with a number played by the combined band and orchestra ensemble—a truly stupendous climax to a most successful day. It had been clearly stated in all publicity released for the event that the festival was arranged *for the children* and was in no sense regarded as a concert or public entertainment, although the general public was invited to "look on" and listen. Nevertheless, and notwithstanding the extreme length of the program at the Arena, the sizable audience present early in the day grew as the program progressed. And hardly a person left the hall before the last note of the thrilling final number in which over thirteen hundred players joined under the baton of Mr. Innes, that grand old man who travelled from Chicago to Boston, and returned, just for this occasion, refusing to accept one penny for fare or any other expense he incurred.

The second festival, as a logical step ahead and in response to actual demand, included both band and orchestra contests, as well as a "free-for-all" program of selections played by bands and orchestras not competing for prizes, about fifteen bands and a dozen orchestras actually contesting, and nearly as many more testing their courage by merely playing. As a climax for the day, all the players were assembled on the Arena floor to listen to a program of one number played by the first prize band and orchestra, in each division, closing the day with several massed band and orchestra selections and the *Hymn of Praise* and *America* played by the entire festival assembly of approximately twenty-two hundred children. Dr. Victor L. F. Rebmann and Mr. S. A. Clute alternated in conducting the ensemble program.

The third year more bands and orchestras entered the contests, and as in the previous years, there were also many participating groups who, coming to the festival for the first time, did not wish to compete. The individual participants totalled nearly four thousand, some of the groups traveling hundreds of miles. Lieut. Com. John Phillip Sousa was guest conductor, and of course his presence was a strong feature from the standpoint of the children, the public, and the newspapers.

The marked improvement in the general average of performance was particularly noticeable in this third festival, and there was also evidenced considerable advance in balance of instrumentation of many bands and orchestras. This, of course, was to be expected; and although there is still room

for improvement, without question, the festivals have helped hasten a development that might otherwise have required years to consummate.

In 1927 the festival program was broadened to include a glee club tournament, which was highly successful, and a similar event is scheduled for 1928. This feature will, it is expected, be increased in scope and importance, so that by the time the new Boston municipal auditorium provides quarters, adequate in point of size, acoustical properties and facilities for handling such an event, the instrumental and vocal groups will be able to join forces under one roof.

It should be explained that the reason the glee clubs and choruses were not provided for until after the festival had been somewhat established, was because the affair first took form as a band and orchestra tournament—originally conceived as one of the events of the Boston Music Week program for 1925. The idea, like Topsy, "just growed"—and it "growed" so fast in the favor of school bands and orchestras and their leaders that the promoters were sore put to provide man-power and money without considering any additional complications. When the present secretary of the Festival Association was appointed by Mrs. William Arms Fisher, chairman of the then Boston Music Week committee,* to act as chairman of a band festival to be arranged for the 1925 music week program, his instructions and authority were to provide "some kind of a band demonstration for Boston Common that would wake up the city fathers to the fact that there was a music week in progress." But where the bands? Boston and New England seemed to be suffering a famine of organized adult bands, and school bands were none too plentiful.

As a sort of "feeler" a letter was sent to all the supervisors of New England, asking them if they would be interested in a band festival, if one could be arranged. A similar letter was sent the leader of every private and industrial band whose name could be obtained. It was timidly hoped that a half dozen or ten bands could be brought together for a gala-day. Twenty-two responses were received to the 875 letters sent out. Most of them expressed interest, "if such a thing could be done." To most of the twenty-two the project apparently looked as impossible as a proposal to mount Bunker Hill Monument on top of the State House dome. But among the twenty-two letters were several from supervisors of the pioneer stripe. One of these was from Dorothy Marden of Waterville, Maine, who said she had no band, but would like to bring her high school orchestra to Boston if a festival could be arranged. There are not many towns in New England farther away from Boston than Waterville, and certainly no woman would be allowed to call our bluff from that distance! The challenge was accepted by the supervisors in and near to Boston, and the first festival was developed in less than two months time, with the enthusiasm of the enrolled participants hardly matched by the town folk of Boston, who were asked to help plan, carry out, and pay for local arrangements. Thanks to the Kiwanis Club of Boston, who came to the rescue at the last moment, the necessary help was

*Now the Boston Civic Music Association, Inc., of which Mrs. Fisher is founder and president.

provided—but of money there was a woeful lack, because people in Boston, as elsewhere, want to know what they are paying for before they dig down to the pocketbook. But we struggled along, dragging a good size deficit as an anchor to our enthusiasm, and the second year found us no better off because of the increase in number of participants and consequent greater expenses added to the deficit. Except for the help received through the National Bureau for the Advancement of Music, we should have been in a most embarrassing position. The second year the Advertising Club of Boston assumed the role of Festival Hosts and did valiant service. The third year the Rotary Club of Boston took on the responsibility, and as this is written a most competent committee from the same club is in close coöperation with the Festival Association, with preparations well in hand for the complete and efficient handling of all local arrangements, which only a powerful organization like the Rotary Club can provide.

In 1927 the Festival Association was incorporated, in order to provide a centralized body with authority and means to promote the various festival events. This association is best described as to plan and function by the by-laws under which it was chartered as a non-profit corporation.

By-Laws of the New England Music Festival Association, Inc.

Article I

MEMBERSHIP

Section 1. The membership of this corporation shall be made up of supervisors of music, band, orchestra and choral leaders, members of similar groups or musical units and other persons interested in the objects of the Association.

Section 2. The membership shall consist of the following classes:

(a) Active members, who shall pay membership dues of one dollar a year.

(b) Organization, each one of whom shall be the duly elected and accredited representative of and a participating member in a band, orchestra or choral group or similar musical unit, and affiliated with this Association. Such group shall pay an annual fee of five dollars, but no additional membership dues shall be required of its representatives. A student leader of such a group may be eligible to act as an organization member or representative of the group, but a paid instructor or supervisor is not eligible to such organization membership.

(c) Sustaining members each of whom may contribute ten dollars or more to the annual support of the Association.

Section 3. Each member shall have one vote.

Article II

PURPOSES AND ORGANIZATION

Section 1. The object of the organization is to advance the interests of band, orchestra and choral music in New England by encouraging and inducing a high standard of excellence in performance through the maintenance of band, orchestra and choral tournaments in the New England states

and through the promotion of any other activities in its province that may tend to raise the standard of musicianship and impel more general appreciation and support on the part of the public of music and musical education, especially in the schools.

Section 2. The work of the Association shall be carried on in three divisions to be known as the New England School Orchestra Division, the New England School Band Division and the New England School Chorus and Glee Club Division. Each division shall be in charge of a committee of three members. Each member of the Association may register in any or all of the divisions in which he is particularly interested.

ARTICLE III

OFFICERS

Section 1. The officers of the Association shall be a president, vice-president, treasurer, secretary, clerk, nominating committee and an executive board of such number (not less than sixteen) as may be determined by each annual meeting of the Association.

Section 2. The president and secretary shall be elected by the executive board from their own number and shall have general charge of the business and affairs of the Association.

Section 3. All other officers shall be elected by the members of the corporation by ballot and shall perform the duties ordinarily belonging to their respective positions.

Section 4. The nominating committee shall consist of the president of the Eastern Music Supervisors Conference who holds that office in May of each year, and two other members of the Association to be chosen by ballot at the annual election. The nominating committee shall present a list of candidates at each annual meeting of the Association, but other candidates may be nominated at any time by nomination in writing signed by ten members of the Association.

Section 5. The executive board shall consist of members of the three committees provided for above in charge of the divisional work of the Association and not less than seven other members. The executive board shall have all the powers of directors, which shall include all the powers of the corporation that can properly be given to or exercised by the directors of a Massachusetts corporation. At least six members of the executive board must be persons actively engaged in school music either in teaching or in a supervisory capacity. The board may appoint such administrative officers and committees as it considers desirable at any time in addition to those provided for in these By-Laws and may fill any vacancies in any office until the next regular meeting of the Association. All officers shall serve for one year or until their successors are duly elected.

ARTICLE IV

MEETINGS

Section 1. The annual meeting of the Association shall be held on the last Saturday in September unless the Executive Board shall appoint some other time.

Section 2. Notice of the time and place of the annual meeting shall be given by the clerk by a notice mailed to each member at least seven days before the time of the meeting. Seven members shall constitute a quorum.

Section 3. Special meetings may be called at any time by the President or by the Executive Board of which notice shall be given as provided above.

Section 4. The Executive Board shall hold a regular meeting at the time of the annual meeting of the Association and may hold a special meeting at any time provided a notice of such meeting is mailed to each member of the Executive Board at least forty-eight hours before the time fixed for such meeting. Special meetings of the Executive Board may be called by the President or by a notice signed by not less than seven members of the Executive Board.

Article V

AMENDMENTS

These By-Laws may be amended at any meeting of the Association by a two-thirds majority of the members present provided that such amendment shall receive not less than fifteen votes in its favor.

* * * * * *

The Association, it will be observed, is controlled by the member supervisors, and is directly affiliated with the Eastern Conference, but includes in its membership "any interested persons," and all participating school and non-school groups, each of which, by virtue of payment of an annual fee of five dollars, will hereafter be entitled to one student representative in the regular and special meetings of the Association. The board of directors, elected by the membership at large, in turn elects the executive officers. The festival is managed by an executive committee appointed by the board, and this committee for 1928 includes an equal number of members appointed by the president of the Rotary Club of Boston. While the Festival Association assumes full responsibility for organizing the Festival and managing the musical part of the affair, to assume the burden of what may be called the physical part of so immense and complicated an enterprise is beyond their means and man-power. The Association, through its members and their local supporters, can arrange to bring the young music makers to Boston, but without the help of such an organization as Boston Rotary, could not finance or "run off" the intensive program. It is quite a task to even serve one lunch to four thousand youngsters, and this is only one of the problems that has to be assigned to Rotary heads, hands and purses.

The local expenses including donated prizes, food and other material totalled about $4000 last year, exclusive of the cost of carrying on the routine work of the Association (which later is paid for by individual membership fees and contributions).

The band festival, being held on Boston Common under supervision of the Director of Public Celebrations and with the coöperation of the Park Department, is regarded as a "public band concert," for which a maximum fee is provided by statute. This sum is turned over to the Festival Association by the city, and the balance of the necessary funds is derived from

contributions, sale of tickets and organization membership fees (known as entrance fees before the present By-Laws were adopted.)

Perhaps the greatest problem aside from that of raising the necessary money is the actual handling of the program on the day of the festival. With the most carefully laid plans, involving frequent meetings of numerous committees, and many pages of typewritten schedules and reports based on advance information supplied by the participants, it is almost impossible to set up a program which can be run off without last minute changes, and there is always the "unforeseen circumstance" to test the mettle of the working committees.

As already indicated, the band and orchestra programs are run off on the same day, each program under the general supervision of its divisional committee from the Association and in direct charge of the festival executive committee. Thus, for instance, Harry E. Whittemore was last year and this year general chairman of the orchestra festival, which this year includes contests and the All-New England High School Orchestra, the latter in charge of Dr. Victor L. F. Rebmann. The orchestra festival general committee consists of the chairmen of the following sub-committees, each composed of five supervisors or school superintendents or principals; Contests A-B, Contests C-D, Judges, Registration-Attendance, Publicity-Programs, All New England Orchestra Section Committee.

For the band festival a somewhat similar set-up is required with a large number of sub-committees under the direction of Fortunato Sordillo. Most of the members of the band committees are drawn from the instrumental music department of the Boston schools, although there are representatives of other schools and other musical activities on the list. The program direction for the festival is handled by Carl E. Gardner, who will for the fourth time on May 19 set up his headquarters tent on Boston Common. From this tent the entire band festival will be directed by Mr. Gardner and his assisting force which will include, as in the past, a young army of boy scouts and a staff of student officers from the Boston schools. The band parade, as last year, will be under the direct supervision of Major Forrest B. Moulton of the military training department of the Boston public schools.

Added to this working force of several hundred individuals will be the Rotary Club committees, each functioning closely with the festival general committee, and the sub-committees in the various departments under the direction of the joint executive committee previously mentioned.

The local expense incurred, however, is only a small part of the cost of the festival, a conservative estimate of the average amount expended by each of more than one hundred participating groups in 1927 being $50.00—a total of some $50,000. Nearly one thousand dollars was required to finance the trip of one group alone—and that town is planning to send its orchestra and band again for the fourth time. That should be answer enough to the question "is it worth while?" For any one who has any imagination at all, it also serves as a pretty good answer to the question asked by the man on Boylston Street—"what does all this mean?"

Pitiful indeed is the lot of the person whose soul so lacks the love of music and the love of boys and girls that he can not figure out the answer!

RECENT TENDENCIES IN COMPETITION FESTIVALS

ANTON H. EMBS, *Director of Music, Oak Park, Ill.*

We might well begin this brief discussion with the statement that the Competitive Festival in School Music is itself a recent tendency. Yesterday we called it a Contest and conducted it precisely as a district athletic meet would be conducted, the sole apparent object being to select a champion; today we have changed the uncompromising title to one less rugged and have added certain features that give both dignity and a decided cultural aspect to the event without robbing it of the stimulating influence of the contest. By this development, we have converted what was formerly more or less a method of settling school rivalries into a definitely constructive project and have thereby introduced another powerful agency into the motivation of school music.

Neither the contest nor the festival idea is new in the realm of music. In foreign lands, notably Wales and Germany, the National Music Festival is a part of the musical history of those countries. However, these festivals are primarily for adults. The idea as applied to public schools, particularly high schools, is comparatively new and originated in the United States. When the first high school music contest was held, whenever that may have been, the purpose, no doubt, was the same as that of today—to stimulate interest in the several branches of musical activity. That the promoters of the idea, in seeking a means of awakening this interest, should have adopted the methods of the athletic department was but natural, inasmuch as an appeal to the sporting instincts of the average boy and girl of high school age is the surest known expedient to arouse enthusiasm and to get action. That the participants themselves should have recognized in the movement only another opportunity to humble their rivals was likewise but natural since the word "contest" means but one thing to these literal-minded young people. That first experiment undoubtedly accomplished its purpose for the movement has grown to such proportions that it is national in scope. But, fortunately for the welfare of school music, the Contest was not allowed to retain its purely sporting character. The more alert and broadminded among music educators quickly recognized the possibilities in the new idea and have gradually reshaped its policies to conform to the high ideals of school music of today. The evolution of the Festival plan from the primitive Contest of yesterday is therefore deserving of consideration as the most important recent tendency in connection with musical competitions. Although it still retains the competitive feature, the general character of the institution has undergone such radical changes that it now bears more the aspect of a real Music Festival with the Festival spirit predominant and with the interest centered in music itself. The contest lends zest to the occasion for those who want it, but it does not necessarily rank first in importance since the Festival plan includes many other features of equal interest. There are the concerts by the massed bands, orchestras and choruses. The pleasure and satisfaction derived from participation in these great events cannot be realized until one has had the experience.

As a stimulus to the interest of any high school student, it ranks on a par with the contest. Any student who has once participated does not need urging to do his best in order to win the privilege of repeating the experience. Indeed, the chances are very much in favor of his telling you, should you ask him, that such a thrill surpassed even the thrill of being one of a winning group in the contests. And why should not this be so? He is thoroughly relaxed and can therefore enjoy the performance, experiencing none of the anxiety which he felt in the contest lest he endanger, by some nervous slip, the chances of his team to win. On the other hand, he is none the less careful since his neighbor is, in a sense, his competitor. Relieved of the business of helping to win, he is free to indulge his aesthetic cravings to the fullest extent without a care or worry. As a consequence, he, the individual, receives an immeasurably greater benefit in every way. The imposing size of the groups, the splendid tone volume and the general atmosphere accompanying performance on a grand scale make a strong appeal to the youthful mind and must be regarded as important factors in the development process.

The modern Festival plan also includes concerts by well known artists. Of course such a feature is apt to be found only in connection with the greater festivals such as are conducted by the State or group of States; but since we are discussing the *plan* and not local instances, it must be included as one of the important tendencies. Many of the participants in such Festivals come from very small communities where the opportunity to hear celebrities in the world of music seldom if ever presents itself. Conceive, then, what such an opportunity means to these young people! It amounts to nothing less than a revelation and constitutes an event which will long be a cherished memory.

In connection with the competitive branch of the Festival idea, there is a development which has elevated this feature from a mere "battle of the strong" to a real educational function. In the early stages of the movement, the judges delivered their decisions, in mathematical terms, and departed without more ado on their several ways. Unless stopped before reaching the door by some of the more interested directors, who wished to know the shortcomings of their groups, they made no attempt at constructive criticism. The modern plan calls for a round-table discussion of the contest at which the judges preside and offer such helpful advice and criticism as may be expedient. By such a practice the event is transformed into a most practical kind of institute, one that is far more valuable than the majority of institutes which teachers are required to attend. Assuming that the judges are competent, the value of such a procedure cannot be overestimated. It is a case of "see oursel's as others see us," and who cannot profit by such experience? Unquestionably this is one of the outstanding developments of the Competitive Festival; and all such events, regardless of size, should include the practice.

There may be other developments than the ones enumerated in the foregoing but these have appealed to the speaker as most significant. He is, perhaps, somewhat prejudiced in favor of the Festival without the com-

petitive feature—Music for Music's sake—but there is much to be said in favor of the contest if conducted along constructive lines and in connection with those other features that give it cultural value. Perhaps this prejudice was conceived at an event which he attended in Louisville, Ky., some years prior to the outbreak of the World War. The memory of that occasion will never fade! The North American Saengerbund, composed of German-American singing societies, held its biennial Saengerfest in that city sometime in mid-summer. The year and date are forgotten, but never the event! Some thousands of German-Americans, following the tradition of their native land, gathered in the Southern metropolis for a week's revel in music and the programs which followed were a revelation to at least one member of that immense conclave. One program, in particular, stands out vividly in the speaker's memory. It was a brilliant, sweltering afternoon and the Armory, where the concerts were given, was packed to the doors. Across the north end of the building stood the immense platform upon which were seated the great chorus of 2500 men (so the program read) and the symphony orchestra. Never before nor since has this humble worshiper at the shrine of music heard such glorious harmony as emanated from the throats of those singers! He thrilled from crown to toe and back again! The concluding number of the program, the Pilgrim's Chorus from Tannhauser, left him actually weak and trembling but most thoroughly satisfied. The enthusiasm of the audience was almost as noteworthy as the singing from the platform. Music was the thing and nothing else mattered. The competitions for the male singing societies, held during the convention, aroused but faint interest as compared to the interest manifested in the great concerts. To be sure, due recognition was given to the winning chorus; but the announcement created no frenzied demonstration and it passed as but a minor incident.

From the impressions received during that week so long ago, the speaker has arrived at this conclusion—that the participants in that event had progressed to the point where their love for music transcended all other considerations and was sufficiently strong to bring them from great distances to hear and to take part in the rendition of great music without the incentive of a contest to make the trip worth while. Tradition alone seemed responsible for its retention in the general plan, but it had apparently outlived its usefulness. Who can say but that, in time, the School Music Festival will develop interest to such a degree that love for the thing itself will be all sufficient? Is not that the end toward which we are striving?

You have just heard the account of what is probably the largest School Music Festival in the U. S., the New England Festival, where the importance of competition to stimulate interest seems to have been minimized. There is another annual Festival which the speaker would like to describe briefly before closing. It does not compare in extent with the New England event; yet, because of the fact that competition as such has been entirely eliminated from this Festival, it is deserving of mention. Two years ago, the musical directors of ten township high schools in the suburbs of Chicago met and perfected plans for a May Festival of two days. It was agreed that there

would be no contests. The afternoon program was to consist of ten numbers, one by each school in the association. Each director was allowed his choice of band, orchestra, glee club or chorus, coöperation in the matter of balancing the program being the only request. The evening program was to feature the massed bands, orchestras, glee clubs and choruses of the ten schools. The two concerts were to be given first in one of the northern suburbs and on the second day in one of the western communities. If there was any doubt as to the success of the venture, it was dispelled after the first concerts. The absence of any specified contest apparently had no effect on the enthusiasm of the students who participated. The pleasure of playing and singing together seemingly fulfilled all desires. The Festival spirit was in the air and every one of the seven hundred who took part felt its presence and reacted accordingly. Nevertheless the spirit of competition, though not recognized as such, was not entirely absent. Each ensemble that took its place on the stage during the afternoon program was watched with as keen an interest as though a championship were at stake and the members realized the fact. Pride of achievement as well as school pride was sufficient to put them on their mettle and it is safe to assume that the lure of a prize could have spurred them to no greater effort. The absence of all nervousness or strain on the part of performers and directors was marked and there was an air of ease and composure that was quite comfortable to behold.

While the afternoon program afforded much satisfaction to all concerned, a greater pleasure was realized at the evening concert. It could not be doubted that the performers were thoroughly enjoying their own performance; one had but to look and listen. It was a very happy crowd of boys and girls that left the auditorium after the concert, for they took with them the memory of an occasion unmarred by any disappointments and a broader and finer conception of music than was theirs before that experience. The next year's Festival was no less satisfactory from all standpoints and there is every reason to anticipate the same for the 1928 event.

If the preceding statements, which are the result of an investigation of several of the larger Festivals in this country, may be accepted as indicating the general trend of such movements, then we may conclude that the outlook for the future of this worthy institution is most hopeful. Whether the Festival of the future be coöperative or competitive is a matter for conjecture and may not be foretold at this time. That the tendencies are such as make for the advancement of School Music is "sufficient unto the day". After all, if the present high standards are maintained, does it greatly matter?

THE SIGNIFICANCE OF COMPETITION TEST PIECES

Dr. Royal D. Hughes, *Head of the Department of Music, Ohio State University.*

A competition which does not mean a development for the participant is worse than useless; it is a pernicious detriment. Therefore, music chosen for competitive festivals must be selected with the idea of a proper progress

and development on the part of the contestant as the music is studied, rehearsed and performed. Furthermore, it is an outrage against art and education to make a mere show of a competition; to use it to exploit the child, to boost the school, to advertise the supervisor, or to bring musical prominence to a state. A competition signifies nothing if it does not promote honest growth.

There are definite ways in which this growth may be obtained. The most important one and the one upon which all others hinge is the selection of proper music. Much progress has been made in this matter during the past five years but a great deal more is desirable. Those who have judged contests and listened all day to the endless repetition of inferior pieces know the feeling of nausea which results. This same ill effect must be shared by the contestant, and not the most favorable aspect of this evil influence is the fact that it is spread over several months and so not noticed. Not every one is competent to select suitable music, but we can all do our best, leave the selection to the most competent person available, and pray for better musicianship and better taste for him and for ourselves.

While there is no time in so brief a paper to give complete information which would serve as a handy manual to the incompetent, or to quote numerous examples to illustrate the good and the bad, which an adequate discussion of this subject requires, it is possible to mention some fundamental mistakes which are to be avoided and certain points in which all should cultivate taste and discernment.

(1) Cheap, sentimental tunes have no place in competition pieces.This is a point which would seem to need no demonstration, yet many such tunes are found in lists of contest material. Pieces of this sort can only be chosen to make the festival popular with the general audience or with contestants of little musical experience. In either case the apparent gain is temporary and incurs a handicap which must be overcome later if the participant is to be benefited and the festival made a permanent and worthy success. There are too many good tunes in the world to tolerate cheap ones in serious study.

(2) Cheap harmonies are no worse than cheap tunes except that they are not so easily detected. We are harmonically deaf in this country, and even among professional musicians the majority hear only the top layer of a composition. We should learn to listen to the harmonic structure, to appreciate basses that have some direction and purpose, and to look with disfavor upon inner voices that have perfectly obvious leadings and especially those which suggest ukelele and "barber shop" effects. When this discrimination has been acquired, we will certainly never admit to a contest program a composition which does not harmonically measure up, nor will we fail to point out to students how a good composition is superior to others in this respect.

(3) There are certain compositions which, due to peculiarities of structure or to the handling of voices or instruments, can be effectively performed by a mere trick in the interpretation. Pieces which are by nature open to such performance should have no place among contest material; where such an interpretation is improperly read into a worthy composition the contestant

should be severely penalized. Competition should not be based upon a trick, even if the trick has been evolved by a genius, but upon a straightforward interpretation. There is much greater artistic development in a more temperate use of forces and in rather gradual changes in power and rhythm, unless there is some clear reason for the contrary. There is seldom anything artistic in violence or exaggeration.

(4) We should eschew all arrangements, especially where these arrangements are simplifications of difficult standard compositions for instrumental competition. Many a child labors under the delusion that he has played a Beethoven symphony and that he is an accomplished performer, when as a matter of fact he hasn't technique enough to get beyond a common march. A diluted Beethoven is not Beethoven, and a child taught to respect such an arrangement is taught to respect fraud; and the cause of music in our midst is weakened in more ways than one.

A careful search should be made for music which in tune, harmony and structure is fundamentally and substantially good; which is original and which is performed in its orginal form; which is uplifting to those who study it and which is somewhat, but not too much, above the group for which it is intended. Consummate musicianship is necessary for the selection of such music if the best interests of the art and of the participants are to be safeguarded. Once the music is chosen there must be someone to teach it and direct its performance who is more than a drill-master, whose musicianship is more than technique or parade, and above all one who has a deep love for real music which he is anxious to share.

With such music and such leadership and with an honest musical preparation of the piece there must be progress of the best sort. Let there be careful training and the encouragement of an adequate individual technique but let it be in the nature of a permanent development and not a contest spurt. Let there be an understanding of the value and the message of the piece on the part of all those participating and let judges learn to judge simplicity and honesty preferable to straining a simple piece with a symphonic or grand opera interpretation. Make the preparation and participation an experience in artistry, a genuine and permanent deepening of feeling and an enlargement of the perception of real artistic values, not a shallow training for a moment of intense, superficial striving to beat some competitor.

Winning the ordinary contest in the ordinary way signifies little and that but for a moment. Participation upon the basis of good music carefully taught and performed as the climax of a year of honesty study, is for winner or loser a rich experience—an experience of permanent value. There are two essentials to good competition: good music and good teaching. Since the success of the second depends almost entirely upon the first, it is therefore obvious that the full and permanent success of the contest idea depends upon the realization of just what constitutes adequate competitive material. Herein lies the significance of competition test pieces.

COMPETITION FESTIVALS

PERCY A. SCHOLES, *London, England.*

(NOTE: *Mr. Scholes spoke without manuscript, but the following brief synopsis of the address gives his main ideas.*)

The idea of Musical Competitions is as old as the days of Hans Sachs and the Mastersingers of Nuremburg, and of Tannhäuser and the song tournaments on the Wartburg—nay older, for it goes back to the misty myth of the contest between Phoebus and Pan.

In the British Isles its earliest known form is that of the Welsh Eisteddfod, which is supposed to date from the reign of King Cadwallader in the seventh century (see article in the new edition of Grove's *Dictionary of Music*).

The modern Competition Festival in Britain dates from the Stratford (London) Festival carried out by the late J. S. Curwen in 1882, and the Kendal (Lake District) Festival, carried out in 1885 by the late Mary Wakefield. Both these Festivals still flourish. Such Festivals in Britain are now very generally affiliated to the British Federation of Musical Competition Festivals, which publishes an annual Handbook, official Marking Sheets for the use of Adjudicators, etc. The Federation is rapidly extending its operations to distant parts of the British Empire. The Federation is watching with keenest and most friendly interest the growth of the Competition movement in the United States and is always willing to offer advice based upon its large amount of collective experience.

There is no doubt that the Competition Festival Movement in Britain has greatly stimulated both choral and instrumental activities and has tended to the raising of the standard. It is usually considered that the later choral styles of Elgar and Bantock would not have been possible had not the raising of choral technique effected by the Competition movement taken place.

A special word may be said about solo classes in competitions. A very few people in Britain (chiefly in the respectable southern counties) decry them. They think that there is something unsound in the idea of solo performers appearing in rivalry. It is difficult to see why! Nobody who has had the experience, as the present writer has, of adjudicating at a new Festival and then returning there for several successive years, can fail to see how much the fillip of competition has raised the local standard. Piano pupils (to take one example) hear the very composition they have been carefully preparing interpretated in many different ways by (it may be) fifty or more performers of their own age, of very varying abilities and studying under different teachers. No lesson could be more pointed. What good and bad touch and technique really mean comes home to them forcibly as they listen and, noting performances which promote an emotional reaction and others which promote none, they are compelled to analyze, consciously or unconsciously, and to arrive at some of the principles of artistic interpretation. Their parents and teachers are probably also present, and make similar reflective studies. Can any more graphic object lesson be imagined? This is a very vital means of education!

Note, however, that for the lesson to gain its full force, every competitor should hear all the performances. The old idea that a competitor should be excluded from the room until his own performance was over is now practically invariably discarded. Obviously when it was in force a great part of the advantage of competitions was lost—particularly on the competitors who appeared latest.

Another precaution that has gone by the board is that of protecting the Adjudicator or Adjudicators from "influences." The view now taken is that if the Adjudicators are not capable of protecting themselves from these, they are unworthy of their position and should never have been appointed. But such Adjudicators are not known to exist. At one time certain Competition Committees allowed the Adjudicators to know the competitors only by number. Now the names are freely given—usually written on the marking sheets which are placed in the Adjudicators' hands. Very rarely indeed, perhaps never, is there heard a whisper from any jealous defeated competitor that there has been a conscious or unconscious unfairness on the part of the Adjudicators—though doubtless a few, on failing, question the adjudicators' competence (human nature not being extinct, even in the favoured British Isles.)

The British view is that to take all sorts of precautions is to *suggest* to the competitors and their friends that all is not "straight." Do everything very openly and with courage, and suspicions are far less likely to arise. Any British Adjudicator would hear with amazement that in certain contests in the United States where more than one Adjudicator is employed, the colleagues are not allowed to confer but are expected to arrive at their marks independently, the marks then being totalled by some official. Probably any British Adjudicator asked to serve under such conditions would indignantly refuse. In any case he would point out that when doubt arises as to the proper marking of a particular candidate it is precisely conference between the Adjudicators that is most illuminating.

The play and interplay of individual judgments is a valuable factor in arriving at a sound criticism. One mind plus one equals two—but one plus one *with interactions of the two minds* equals far more than two.

It may be said, "What happens when Adjudicators fail, after conference, to agree." The present writer's memory holds few such experiences. After careful conference, any two competent Adjudicators almost invariably agree. If not they arrive at a compromise representing probably a safer decision than either of them had come to individually. Of course in the last analysis adjudication is not a science but an art and individual taste must enter into it. When acting without a colleague the present writer has, in a doubtful case, sometimes stated publicly his recognition of the fact that another Adjudicator might have taken a different view. He has no ambition to be regarded as the Voice of God.

It seems to a British observer to be of the utmost importance that there should never be allowed to creep into the American Festival Movement that distrust of judges and juries that he observes, with amazement and regret, in the practice of American justice. Appoint good musicians of known

probity and trust them, is his humble advice. If the competition movement is to grow up in an atmosphere of distrust, better kill it at once. There is enough of that atmosphere in the world without importing it into music. "Sportsmanship" is the first essential. Competitors should come to a contest prepared to accept defeat and to accept it with a smile. The real object is not to win a high place, but to learn from one's fellow competitors and (perchance, with good fortune) to teach them something.

If ever the spirit that sometimes creeps into the football game in both countries creeps into the competition festival too it will be a bad thing for music. There must be the spirit of comradeship. One of our best British adjudicators once uttered a "mot" that has become a slogan, and is now often printed upon the programs of Competition Festivals—"This is called a competition, but we are really not here to compete but to *pace one another on the road to excellence.*"

Finally, though a piece of second-rate music can sometimes be heard at British Competition Festivals, that is the result of stupidity on the part of the Committee and not of any misconception as to the popularity of good music. We live in an age when good music of all grades from easy to difficult can be obtained at low prices, and there is no excuse for a Festival Committee that condemns its competitors to some weeks of study of music of low artistic value. "The best is just enough" is as much an American motto as a British, and it is to be hoped that the day will never dawn when it will drop out of the minds of those who draft the syllabuses for the Competition Festivals of the two countries.

(NOTE: *Mr. Scholes brought with him, as the gift of the British Federation of Musical Competition Festivals, a large number of copies of its Annual Handbook, its marking sheets, etc. He also brought the warm greetings of the President, Vice-President, Secretary and other officials of that body, and these greetings, so far as they had been received at the time of going to press, were included in the* Book of Greetings from British Musicians, *presented to the members of the Conference at the Founders' Breakfast on Wednesday, April 18. Members intending to visit Britain and wishing to be present at Competition Festivals should obtain dates of those from the Secretary of the Federation, who will be delighted to be of service. He is Mr. H. Fairfax Jones, and the Federation's address is 22 Surrey Street, Victoria Embankment, W. C. 2.)*

THE REPORT OF THE STANDING COMMITTEE ON CONTESTS*

FRANK A. BEACH, *Emporia, Kans., Chairman*

The committee has concerned itself with two problems: First, a survey to discover the practices followed in various contests and to obtain opinion as to certain phases of the music competition movement. Second, a compilation of a list of vocal material suitable for test selections.

The information secured was obtained (1) through a questionnaire supplemented by correspondence, (2) through observation on the part of the members of the committee of certain outstanding contests. Some of the findings are as follows:—

* See also page 316.

Part I

Test Selections

The weight of opinion is in favor of the following, stated in order of preference:

1. A specific test selection and a second piece to be chosen by the contestant.
2. A contest piece to be chosen from a list approved by the committee in charge of the contest.
3. A single test selection.

The plan of allowing a free choice of material is not favored.

Score Sheets and Criticisms

A definite system whereby judges may record their comment upon the work of each group is considered essential. The preference is in favor of score sheets on which are listed the several elements which enter into musical performance. As to the advisability of weighing these factors, other than in a general way, there is no agreement; the preponderance of opinion inclines toward assigning at least forty per cent for interpretation and general effect, and the remaining sixty per cent to tone and technical factors.

The employment of a stenographer to record the comment of the judges during the contest is preferred by some. A few would employ both means.

The mere ranking of contestants by judges without stated reasons is universally disapproved. Public comment by the judges on the performance of individual groups meets with little favor. General suggestion of a constructive character to be given by the judges on the closing evening is considered desirable. The Judges'-Supervisors' Conference in which the material and character of work presented is freely discussed, is coming to be an important feature of all well-organized contests.

Trophies

Inexpensive trophies, preferably not cups, are recommended. Prize money is approved only when it goes toward the expense of contesting groups.

Judges

Only persons who are intimately acquainted with public school music conditions and standards are considered acceptable as adjudicators. The management of certain contests report misunderstandings of standards as the result of the opinion of judges unfamiliar with public school music.

Character of the Program

The elimination of solos is recommended by several states in which the plan has been followed. The inclusion of mass events and the development of the Festival idea of which the contest is a part, is growing in favor. A few associations or institutions have eliminated the contest feature, others have temporarily discontinued it.

Conclusion

The continual growth of the music contest makes it evident that the movement demands the carèful consideration of music educators. While an improvement in the character of the work from contesting schools is reported, a tendency to over-emphasize the contest is occasionally apparent. *The development of sportsmanship is deemed a prime essential.* This is to be secured through emphasis upon the opportunity for comparison afforded by competition rather than upon the ranking. The organization where possible of states into districts which will serve as elimination contests centers is recommended.

Part II

This list of test selections comprises pieces which have been found satisfactory in state contests. The classification of schools is based on the enrollment as follows:

Class A—High schools having an enrollment of more than 400.
Class B—High schools having an enrollment of 150 to 400 inclusive.
Class C—High schools having an enrollment of less than 150.

*Mixed Chorus, Class A**

As Torrents in Summer, Elgar; N.
By Babylon's Wave, Gounod; Di
Crusaders, Pinsuti; J. C.
Eldorado, Pinsuti; Wi
Four Leaf Clover, Brownell; Fl
Gladsome Light (from the Golden Legend) Sullivan; G. S.
Homing, Del Riego; C. H.
In the Merry Month of May, Gaines; Di
Invictus, Huhn; A. P. S.
O Captain, My Captain, Kelley; C. C. B.
Legend, Tschaikowsky; Fl
Love's Benediction, Silver; J. F. B.
Love's Greeting, Elgar; N
Out in the Fields, Protheroe; Fz
Nights o' Spring, Ambrose; A. P. S.
Note of Golden Song, Saar; Fz
Miller's Wooing, Fanning; W
Praise the Lord, O My Soul, Douglas; N
Scythe Song, Foote; A. P. S.
Sylvia, Speaks; G. S.
Spring and Youth, Gaines; J. F.
Song of the Pedlar, Williams; N
Ships that Pass in the Night, Stephenson; B. C.
Song of the Vikings, Fanning; C. C. B.
Shadow March, Protheroe; B. M. C.
Sparkling Sunlight, Arditi; A. P. S.

* See Key to Abbreviations, p. 280.

Swan, Saint-Saens; Fl
The Song of the Gale, Foster; N
The Challenge of Thor, Elgar; N
Trees, Rasbach; G. S.
Viking Song, Coleridge-Taylor; D.

Mixed Chorus, Class B

Afloat at Dusk, Barnes; A. P. S.
Angels that Around Us Hover, Wallace; Di
Awake, the Morning Dawns, Protheroe; F
Bells Across the Snow, Gounod; Gi
Brunette, Edited by Vogt; G. S.
Build Thee More Stately Mansions, Farwell; C. C. B.
Blow on Ye Winds, Tracy; Wi.
Boats of Mine, Miller; Fl
Call of Spring, Hawley; J. C.
Come Join the Dance, Strickland, A. P. S.
Farewell to the Forest, Mendelssohn; S. B.
Good Night, Good Night, Beloved!, Pinsuti; T. P.
Fallen Leaf, Logan; F.
Night, Lovely Night, Berger; G. S.
O Hush Thee My Baby, Sullivan; G. S.
O Italia, Italia Beloved, Donizetti; J. C.
On the Sea, Mendelssohn; G. S.
Out of the Deep, Lohr-Fischer; J. K. M. C.
O Star Lit Sky O'er Bethlehem, Spencer; Di
O Sing to God, Gounod; Gi
Out in the Fields, Protheroe; Fz
Rocking the Moon to Sleep, Wilson; F.
Rowing, Guglielmo; Di
Rose in the Bud, Forster; F
Sunset Light, Aiken; Wi
'Tis Morning, Fearis; J. S. F.
The Call of Spring, Hawley; J. C.
The Funeral Rites of a Rose, Forsyth; J. F. B.
The Kerry Dance, Molloy; C. C. B.
The North Wind, Wilson; T. P.
The Rally, Paul; J. F. B.
The Old Road, Scott; G. S.
Volga Boatmen's Song, Page; Di

Mixed Chorus, Class C.

Awake, Awake, Cadman; Di
Awake the Morning Dawns, Protheroe; Fz
Dance of the Fairies, Brahms-Silver; J. F.
Drowsily Come the Sheep, Proctor; Fl
Fadeth the Shining Day, Lyhthill; J. S. F.

Give a Man a Horse He Can Ride, O'Hara; Hz
God Touched the Rose, Brown; Hz
Hail Smiling Morn, Spofford; Wi
Home Road, Carpenter; G. S.
I Passed by Your Window, Barke; E. S.
Lo, Now the Dawn is Breaking, Elgar; N
Madrigal, Stewart; Di
Mandalay, Damrosch; J. C.
Mandalay, Speaks; J. C.
My Bonnie Lass She Smileth, Nevin; Di
My Old Southern Home, Essex; Pxs
O Hush Thee, My Baby, Sullivan; G. S.
Out of the East She Came, Cox; A. P. S.
Rally, Paul; J. F.
Song of the Armourer, Nevin; Di
'Tis Morn, Geibel; Di
Thanks be to God, Dickson; E. S.
Who Knows What the Bells Say? Parker; Di

Girls' Glee Club, Class A

At Twilight, Nevin; B. M. C.
Beauteous Morn, German; N.
Bridal Chorus, Cowen; J. F.
Children of the Moon, Warren; Fl
Dance of the Romaika, Ware; Fl
Daybreak, Harris; A. P. S.
Down in the Dewey Dell, Smart; S. B.
Elf and Fairy, Densmore; Di
Evening Shadows, Ricci; T. P.
Fly Singing Bird, Elgar; N.
Gypsy Serenade, Ambrose; A. P. S.
Hark, Hark the Lark, Schubert; J. C.
In the Time of Roses, Reinhardt; Di
In Our Boat, Cowen; Wi
In the Deeps O' the Daisies, Hawley; J. C.
Invictus, Huhn; A. P. S.
Invocation, Mana Zucca; J. C.
It Was a Lover and His Lass, Lang; B. M.
Ladies of St. James, Warner; A. P. S.
Lullaby, Edited by Ferrari; N
My Love Dwelt in a Northern Land, Elgar; N
My Sunshine, Di Capua; Di
Persian Serenade, Matthews; A. P. S.
Pussy Willow, Mildenburg; Fl
Silent Sea, Neidlinger; G. S.
Snow Legend, Clokey; C. C. B.
Soft as Summer Light, Marschall-Loepke; B. M. C.

Song of India, Rimsky-Korsakoff; J. F.
The Bells of Youth, Speaks; G. S.
The Shoogy-Shoo, Mayhew; Di
The Snow, Elgar; N
The Swallow, Saccadell; J. C.
Trees, Rasbach; G. S.
What the Chimney Sang, Griswold; G. S.
Will O' the Wisp, Spross; J. C.
Would I Were a Tender Apple Blossom, arr. Weidig; Su

Girls' Glee Club, Class B

A Song of Spring, Neidlinger; A. P. S.
A May Morning, Denza; C. H.
A Madrigal in May, Newton; B. C.
A Prince Came A-Wooing, Merikanto; J. F. B.
Absent, Metcalf; A. P. S.
Amaryllis, Parlow; A. P. S.
Around the Gipsy Fire, Brahms; A. P. S.
Boats of Mine, Miller; Fl
Beneath Thy Lattice, Hopkins; A. P. S.
Beauteous Morn, German; N
Come Down to Kew, Deis; G. S.
Come Unto These Yellow Sands, Purcell-Skelley; J. C.
Caprice, Coffman; M. C.
Cossack Lullaby, Lester; Fz
Dreaming, Shelley; G. S.
Down in the Woodland, Elgar; Wi
Dance of the Romaika, Ware; Fl
Daybreak, Harris; A. P. S.
Drowsily Come the Sheep, Proctor; Fl
Firefly Fairies, Rischer; A. P. S.
Indian Lullaby, Webbe; N
I Would that My Love, Mendelssohn; Di
In a Fairy Boat, Harris; A. P. S.
It's Merry, Merry May, Huerter; Di
June Rhapsody, Daniels; A. P. S.
Lift Thine Eyes, Mendelssohn; Pk
Little Dustman, Brahms; G. S.
Moon Hangs Low, Spencer; Di
My Shadow, Webbe; N
O Irish Hills, Lester; Fz
River, River—Chilean Folk Song; J. F. B.
Rain, Curran; G. S.
Swing Song, Fuhrmann; Wi
Stars of the Summer Night; N
Song of the Shepherd, Delayrac; B. M.
Spring, Boutelle; Fl

Sweet O' the Year, Salter; A. P. S.
The Piper's Song, Rischer; A. P. S.
The Bridegroom, Brahms; B. M. C.
The Rain, Sinn; C. C. B.
The Wind, Forsyth; J. F. B.
Tiptoe, Careme; C. H.
Trees, Holm; J. C.
Tripping Lightly O'er the Meadows, Nearzo; G. S.
While the Birds are Singing, Boccherini-Ambrose; A. P. S.

Girls' Glee Club, Class C

Bells of St. Mary's, Adams; C. H.
Bonnie Harvest Moon, Harrison; J. F. B.
Come Out to the Soft May Moon, Brown; J. C.
Daybreak, Wilson; Di
Fly, Singing Bird, Fly, Elgar; N
Forest Dance, Targett; Di
Forget-Me-Not, Giese; Di
Hark, Hark, the Lark, Schubert; Fl
In a Fairy Boat, Harris; A. P. S.
May Morning, Denza; C. H.
Morn Rise, Czibulka; Fl
Nearest and Dearest, Caracciolo; G. S.
Pastorale, Chapuis; B. M. C.
River, Brian; A. P. S.
River, River, Chilean Folk Song, Page; J. S. F.
Song of the Vikings, Fanning; Fz
Swing Song, Lohr; T. P.
Symphony of Night, Chapin; W
Volga Boatmen's Song, Russian; J. F.
Where My Caravan Has Rested, Lohr; C. H.
Welcome, Pretty Primrose, Pinsuti; Di
Wind on the Hill, O'Hare; J. F.
Wi-um, Lieurance; T. P.
Woodland Night, Von Suppe; J. F.

Boys' Glee Club, Class A

A Song of Three Seasons, Archer; B. M. C.
A Summer Lullaby, Gibson; G. S.
Break, Break, Break, Crosse; J. C.
Builder, Cadman; Fl
Clang of the Forge, Rodney-Bratton; W.
Crossing the Bar, Parks; Pk
Dawn, Curran; G. S.
De Sand Man, Protheroe; G. S.
Dreaming, Shelley; G. S.
Give a Man a Horse He Can Ride, O'Hara; Hz

God Crowned Thee, Lord, with Gladness, Choral; C. F.
Gypsy Wind, Wooler; A. P. S. 496
Invictus, Huhn; A. P. S.
John Peel, Andrews; N.
Ma Little Banjo, Dichmont; G. S.
Marching Men, Ashford; Pk
Peggy, Cox; A. P. S.
Rolling Down to Rio, German; N.
Sail on! O Ship of State, Scott; A. P. S.
Shadow March, Protheroe; Fz
Song of Steel, Spross; J. C.
Song of the Sea, Stebbins; Di
Song of the Western Men, Protheroe; Fz
Song of the Waves, Protheroe; Fz
Sword of Ferrara, Bullard; B. M. C.
Sylvia, Speaks; G. S.
The Hunter's Loud Hallo!, O'Hara; Fl
The Old Road, Scott; G. S.
The Ship-Builders, Calver; A. P. S.
Turn Ye to Me, Scotch, G. S.
Vagabond Song, Protheroe, Fz.
Viking Song, Coleridge-Taylor; Di
Wind on the Hill, O'Hare; J. F.
Winter Song, Bullard; Di

Boys' Glee Club, Class B

Bells of St. Mary's, Adams; C. H.
Care Flies from the Lad that is Merry!, Proffat; A. P. S.
Comrades in Arms, Adam; T. P.
Dedication, Franz-Watt; N
Drum, Gibson; G. S.
Echoes of Woodlands, Turner; W.
Elf Man, Gibson; G. S.
Flag of the Stars, Fearis; J. F. B.
Flow Gently Sweet Afton; Di
Give a Man a Horse He Can Ride, O'Hara; Hz
Glorious Apollo, Welbe; G. S.
Gipsy Life, Scott; A. P. S.
Haste to the Bower of Robin Hood, Moffat; A. P. S.
Hunting Song, Bullard; Di
I'd Like to Go Down South; Pk
Indian Camp-Fires, Turner; W
It's up to a Man, Squire; B. C.
Invictus, Huhn; A. P. S.
Ma Little Banjo, Dichmont; G. S.
May Day Carol, arr. Taylor; J. F. B.
Oft in the Stilly Night, Vogrich; G. S.

Old Ironsides, Schott; A. P. S.
On the Road to Mandalay, Speaks; J. C.
Soldiers Chorus, Gounod; C. C. B.
Song of the Bow, Aylward; C. H.
Song of the Open Road, Wilson; J. S. F.
Song of the Western Men, Protheroe; Fz
Song of the Road, Protheroe; Fz
Song of the Sea, Stebbins; Di
Song of the Waves, Protheroe; Fz
Sleepy Hollow Tune, Kountz; T. P.
Sons of Men, Cadman; Fl
The Bells of Shandon, Nevin; Di
The Gypsy Trail, Galloway; T. P.
The Minstrel Boy, Irish; Di
To Thee, O Country, Eichberg; Di
Who is Sylvia?, Schubert; J. F.
Wind on the Hill, O'Hare; J. F.

Boys' Glee Club, Class C

All Through the Night, Bantock; Di
Bells of St. Mary's, Adams; C. H.
Bendemeer's Stream, Adams; C. C. B.
Blow High, Blow Low, Roberts; Wt.
Boys of the Old Brigade, Moore; Pk
Dedication (Widmung), Franz-Wyatt; N
Echoes of Woodlands, Turner; Wi
Flag of the Stars, Fearis; J. S. F.
Friends of Yesterday, Simpson; B. M. C.
Haste to the Bower of Robin Hood, Moffat; A. P. S.
Larboard Watch, Moore; Pk
Ma Little Banjo, Dichmont; G. S.
Minstrel Boy, Bantock; Di
O Sole Mio, di Capua-Roepper; B. M. C.
Over the Morning Sea, Wilson; Fe
Peggy, Cox; A. P. S.
Rolling Down to Rio, German; N
Soldiers Chorus, Gounod, C. C. B.
Song of the Armourer, Nevin; Di
Song of the Light Canoe, Sawyer; J. S. F.
Song of the Open Road, Wilson; J. S. F.
Song of the Sea, Nevin; Di
Tell Me Not of a Lovely Lass, Forsyth; N
The Dreaming Lake, Schumann; B. M. C.
To Thee, O Country, Eichberg; Di
Warrior Bold, Parks; Pk

Boys' Quartet, Class A

Banjo Song, Homer; G. S.
Crossing the Bar, Parks; Pk

Dedication, Franz; N
Duna, McGill; B. C.
I Passed by Your Window, Brahe-Lucas; E. S.
King of Dreams, Towner; A. P. S.
Peggy, Cox; A. P. S.
Secrets, Smith; Di
Sleepy Hollow Tune, Kountz; T. P.
Sweet and Low, Barnby; W

Boys' Quartet, Class B

A Brown Bird Singing, Wood; C. H.
A Song of the Night, Tracy; W
A Warrior Bold, Parks; Pk
Dedication, Franz; N
Duna, McGill; B. C.
I Passed by Your Window, Brahe-Lucas; E. S.
Love's Old Sweet Song, Molloy-Fearis; J. S. F.
Over the Morning Sea, Wilson; J. S. F.
Pale in the Amber West, Parks; Pk
Peggy, Cox; A. P. S.
Secrets, Smith; Di
Serenade, Bliss; Wi
Sleepy Hollow Tune, Kountz; T. P.
Song of the Light Canoe, Sawyer; J. S. F.
The King of Dreams, Towner; A. P. S.
Wind on the Hill, O'Hare; J. F.

Boys' Quartet, Class C

Bendemeer's Stream, Adams; C. H.
Over the Morning Sea, Wilson; J. S. F.
Song of the Light Canoe, Sawyer; J. S. F.
Warrior Bold, Adams-Parks; Pk.

Girls' Quartet, Class A

A Song of Seasons, Hawley; G. S.
Ali, Sweet Mystery of Life, Herbert; Wt
Allah's Holiday, Frime; G. S.
A Legend, Tschaikowsky; N
As My Dear Old Mother, Dvorak; Di
Carissima, Penn; Wt
Chinese Flower Fete, Cadman; Di
Come Down, Laughing Streamlet, Spross; J. C.
Dance of the Gnomes, MacDowell; A. P. S.
Good Night, Denza; G. S.
Happy Song, Del Riego; C. H.
I Hear a Thrush at Eve, Cadman; W. S.
Indian Mountain Song, Cadman; Di
May Magic, Stratton; B. M. C.

Minuet, Stair; G. S.
My Lady Chlo', Clough-Leighter; B. M. C.
Over Hill, Over Dale, Beach; A. P. S.
Shoogy Shoo, Ambrose; A. P. S.
Spring Song, Haviland; B. M. C.
There's a Song Somewhere, Fearis; J. S. F.
'Tis Snowing, Bamburg; E. S.
To the Spirit of Music, Stephens; J. F. B.
The Breath of Spring, Turner-Maley; H. D.
Twilight, Glen; B. M. C.
When I Walk in the Garden, Schumann; J. F. B.

Girls' Quartet, Class B

A Song of Seasons, Hawley; G. S.
Bendemeer's Stream, Irish; C. C. B.
Bonnie Sweet Bessie, Gilbert; W. S.
Chimes, Macy; Di
Fairy Revel, Brewer; A. P. S.
Good Night, Denza; G. S.
In the Time of Roses, Reichardt; C. C. B.
I Hear a Thrush at Eve, Cadman; W. S.
Irish Folk Song, Foote; A. P. S.
Lassie O'Mine, Walt; Fo
Lullaby, McClure; W
May Magic, Stratton; B. M. C.
Minuet, Stair; G. S.
One Fleeting Hour, Lee; Fo
Over Hill, Over Dale, Beach; A. P. S.
Rose in the Bud, Forster; C. H.
Sing! Sing! Birds on the Wing, Nutting; B. M. C.
The Breath of Spring, Turner-Maley; H. D.
Twilight, Glen; B. M. C.
Year's at the Spring, Beach; A. P. S.

Mixed Quartet, Class A

A Legend, Tschaikowsky; Fl
A Note of Golden Song, Saar, Fz
As Torrents in Summer, Elgar; N
A Hope Carol, Smith; C. C. B.
Eldorado, Pinsuti; C. C. B.
Four-Leaf Clover, Brownell; F.
God is a Spirit, Bennett; G. S.
Homing, Del Riego; C. H.
In His Little Cradle, Franck; C. C. B.
June, Schnecker; C. C. B.
Love's Greeting, Elgar; J. S. F.
Song of the Illyrian Peasants, Schnecker; C. C. B.
Sylvia, Speaks; G. S.

The Call of Spring, Hawley; J. C.
The Nights of Spring, Ambrose; A. P. S.
The Maiden of the "Fleur de Lys", Sydenham; Wi
Who Is Sylvia?, Schubert; C. C. B.

Mixed Quartet, Class B

A Note of Golden Song, Saar; Fz
A Hope Carol, Smith; C. C. B.
As Torrents in Summer, Elgar; N
Even Song, Robinson; T. P.
I Hear A Thrush at Eve, Cadman; W. S.
June, Schnecker; C. C. B.
Love's Greeting, Elgar; J. S. F.
O Hush Thee, My Baby, Sullivan; G. S.
Rose in the Bud, Foster; C. H.
Song of Illyrian Peasants, Schnecker; C. C. B.
Shepherdess, MacMurrough; E. S.
The Call of Spring, Hawley; J. C.
Who Is Sylvia? Schubert; C. C. B.

Mixed Quartet, Class C

The Shepherdess, MacMurrough; E. S.

KEY TO ABBREVIATIONS OF MUSIC PUBLISHERS

N.....Novello—H. W. Gray and Company, New York City
Di.....Oliver-Ditson Co., Boston, Mass.
J. C.....John Church, New York City
Wi.....Willis Music Company, Cincinnati, Ohio
Fl.....Harold Flammer, Inc., New York City
G. S.....G. Schirmer, New York City
C. H.....Chappell-Harms, New York City
A. P. S.....Arthur P. Schmidt, Boston, Mass.
C. C. B.....C. C. Birchard, Boston, Mass.
J. F. B.....J. Fischer and Bro., New York City
Fz.....H. T. FitzSimons, Chicago, Illinois
W.....M. Witmark and Company, New York City
J. F.....John Franklin, New York City
B. C.....Boosey & Co., New York City
B. M. C.....Boston Music Company, Boston, Mass.
Gi.....Ginn and Company, Chicago, Ill.
S. B.....Silver-Burdett. New York City
T. P.....Theodore Presser, Philadelphia, Pa.
F.....Forster Music Company, Chicago, Ill.
J. K. M. C.....Joseph-Krolage Music Company
J. S. F.....J. S. Fearis, Chicago, Ill.
Hz.....Huntzinger & Dilworth, New York City
E. S.....Enoch & Sons, New York City
Su.....Clayton F. Summy, Chicago, Ill.
Pk.....J. S. Park, York, Nebraska

SECTIONAL MEETING

TESTS AND MEASUREMENTS

PETER W. DYKEMA, *Chairman, Teachers College, Columbia University, New York City.*

A REVIEW OF ACHIEVEMENTS AND AN OUTLINE OF STUDIES STILL TO BE MADE

THE CHAIRMAN

There are two reports which might well serve as the introduction to the group of papers to be presented this morning. One is the Survey of Tests and Measurements in Music Education presented by our National Research Council of Music Education and printed in the 1927 volume of the Proceedings of the Music Supervisors National Conference. The other is entitled Research in High School Music and represents the findings of the Committee on Music of the Department of Superintendence published in the Sixth Year Book (1928) of the Department by the National Education Association. These two reports represent clearly the fundamental ideas which must be kept in mind by anyone who wishes to understand the present status of tests and measurements in Music Education. In the former study he will become conscious of the safe-guards which school music men feel should be set up against the indiscriminate use of tests. He will learn that teachers of school music believe their subject is not only so varied that it contains valuable material for every child irrespective of his musical capability, but there is in the subject much that is beyond the evaluation of the tester, and that possibly this unmeasurable portion is the most significant part of musical education. The final paragraph of that report reads:

> Eventually we may expect to obtain help toward that end which is the sole justification for all tests and measurements in this field—namely, the improvement of music education. And let it be emphatically stated that under the term music education are to be included not only those factual and easily measured aspects which have been discussed and listed above, but also those inner and more intangible aspects, as yet practically unmeasured and even uninvestigated by our educators, which are potent for the enrichment and the improvement of human life.

From the study in the Sixth Year Book, the reader will become conscious of the sub-divisions that are being made in the analysis of music and music instruction. The topics which are treated briefly are:

What Constitutes Musical Talent;
Vocational Guidance in Music;
Avocational Guidance in Music;
Refining Music Pedagogy;
The Voice;
Reactions to Music;
Musical Therapy;

Several Miscellaneous Items.

Following this is an annotated bibliography of research studies in musical education.

These two references together with the volume entitled "Tests and Measurements in Music" by Jacob Kwalwasser, render unnecessary at this time a review of what has been done in this field. Let us rather consider briefly what remains to be done.

We need to carry on our studies along at least three lines:

A: Musical Endowment.

B: Methods of Teaching.

C: The Results of Teaching, Practice, Growth, or whatever it is that added to endowment produces the musical power of the individual as he grows up.

Let us consider briefly each of these three.

A: *Musical Endowment:* (1) The epoch-making beginnings which are fundamental in the Seashore tests need further study to establish their validity, or at least to convince educators that whether or not they accurately measure the items which they investigate, they are fundamental in musical endowment. It seems very probable, moreover, that there are certain important items which the Seashore tests do not analyze, such, for instance, as the distinguishing of unisons, which is fundamental in practically all instrumental work. Not enough people have used the Seashore test, in other words, to decide whether they are a true guide for determining musical ability, and not enough experiments have been made to assure us that there are vital items which are not disclosed by the Seashore tests.

(2) There has apparently been no study made either of the extent or the nature of absolute pitch ability. Adults who deal with children have been surprised occasionally to find students who possessed this power and who were under the impression that everybody had the same power. It may not be such a rare gift as most of us think it is, but certainly this is a question that could easily be determined by systematic study. Then we need to know whether this is a matter of musical endowment or whether it is an acquired memory. This question naturally involves problems in methods of teaching which we will return to a little later. What is the relation of native powers to the development of note reading? This involves not only such elementary questions as eye sight or vision which frequently may make difficulties for children in sight reading, but also the more difficult question of auditory imagery. It seems well established that one can sing only what he can hear or conceive, and that the process of good sight singing is dependent upon the building up of a rich and accurate store of tonal imagery. We need to investigate whether differences in sight reading power are due to differences in imagery power.

This may also have bearing upon the solution of many of our problems of monotones. Psychology has yet to tell us what a monotone is from the standpoint of endowment.

B: *Methods of Teaching:* After the above and related studies have been pushed further, the question arises, what are we in the public schools to do with the new developments which our studies have produced?

How feasible is it to group children for music instruction according to musical endowment? Some of the private schools and a few public schools have worked out plans for using the results of endowment and achievement diagnosis, and have adapted school instruction to some extent to individual capability. But all these procedures are still crying for a scientific evaluation and especially for capable administration. There are, moreover, many other questions in our regular procedure that should be studied, whether or not we admit the rearrangement which has just been discussed. A few of these may be listed.

(1) What is the effect of the use of the piano accompaniment in the learning and retaining of vocal and instrumental music? Many teachers assume that the accompaniment tends to become a crutch which the children depend upon to their own detriment.
(2) Are children more musical if they learn to sing songs unaccompanied and have the accompaniment added only after they have mastered the song?
(3) The effect upon learning of longer or shorter periods of listening without specific expression.
(4) The effect upon learning and retaining music when it is presented first with melody alone, or first with words and melody.
(5) The effect on the learning or acquiring effective power in music of the rhymthic approach compared with the tonal approach.
(6) The relative difficulty of teaching note reading by the fixed and movable "do", compared with the facility which is attained after different periods of study.
(7) How shall elementary vocal music reading be introduced; by the scale or step-wise progressions, or by chord or arpeggio progression?
(8) The effect upon power to sing of practice in silent reading of music.
(9) The value of written drill charts in music similar to those which are now used effectively in Arithmetic.
(10) The relative values of introducing two-part singing by chords or in rounds.
(11) The effectiveness of various devices for curing monotones.
(12) Proportions that should exist in a year, a month, a single lesson, of rote, note, and appreciative aspects in the primary, intermediate, and junior high grades; and also a study of the varying factors of mentality, nationality, and other conditions which should be considered in determining these.

C. *The Results of Teaching:* Until very recently music teaching has been practically autonomous. Each system has been a law unto itself, and the only source of comparison was the various music series. These, however, were so slightly accepted as a standard of comparison that there was the greatest variety of placement of these books in the various grades. In 1921 the Research Council of the Music Supervisors National Conference promulgated what they considered a standard course of study. This has been influential in suggesting potential standards of measurement. Up to the present, however, only one significant study has been made to determine to what

extent the standards suggested are being attained in the United States. That study covers only five school systems and, therefore, there is need of extending the scope and checking up on the results of this single investigation. Our first question, therefore, may be stated:

(1) How feasible are the attainments of the Standard Course of Study and to what extent are they being realized?
(2) Can we build a scientific course of study with the aid of these data?
(3) What conclusions are to be drawn from the fact that the annual item rate of learning for the first four years apparently is much higher in music notation and incipient sight-singing knowledge than it is in subsequent grades?
(4) On the basis of the above study, what may be stated as the normal expectations from music instruction at the end of the third, sixth, ninth, and twelfth grades?
(5) The effect of the contest idea in music. (Twenty or more states are having important contests carried on much like athletic meets. No study has yet been made of the effect which these have upon music instruction.)
(6) Formulation of a score card for rating teaching of music in the schools.
(7) Formulation of music tests to be carried in general with general school surveys.

AN ANALYSIS OF EYE-MOVEMENTS IN READING MUSIC AND THE BEARING OF THAT STUDY UPON METHODS AND PROCEDURE IN SCHOOL MUSIC TRAINING

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[Throughout the discussion of this paper, reference was made to four charts which illustrated the following: (1) The method of photographing and synchronizing the films for determining the position of pauses made in reading music, and the eye-performance span and eye-voice span; (2) the method of determining the extent of peripheral vision; (3) the reading and performance of four-part instrumental music (organ) by the mature and immature readers; (4) the reading and singing of vocal music by the mature and immature readers. It was the intention to have included these four charts in the "Proceedings," but since the work will be published, this cannot be permitted because of copyright privileges.]

In any reading, music or ordinary print, the eye does not move continuously along the score or line as might be supposed, but by a series of pauses at certain points; and it is during these pauses or rests that most if not all recognition of the reading material occurs. These points of rest are called fixation pauses, and the number and duration of pauses determines the fast or slow reader. By a study of the eye movements made in reading, the habits of mature and immature readers can be determined, and also how the immature reader must develop in order to read like the mature reader. Such an analytical study requires special apparatus, and the photographic method and apparatus has given the best results.

Some terminology which will be used in the discussion will be briefly defined. Ordinary print means English words, as reference will be made to reading words, in the discussion. Reading will be used in the paper to include performance, and not merely the reading of notation away from the instrument as is sometimes practiced. Fixation pauses, usually referred to as pauses, are the points of rest made in the reading process. The duration of pauses means the length of time, in 25th of a second, which the eye remained at a certain position. Regressive movements are those movements back toward the left during the reading process, or in the case of two-clef reading, they would also include vertical movements to notes which had previously been fixated upon or looked at. The range of recognition indicates the number of notes which can be recognized in one pause. The span of peripheral vision means the extent horizontally or vertically, about a pause, in which the notation can be recognized. The eye-performance span is the distance or extent which the eye precedes performance, and the eye-voice span is the extent which the eye precedes the voice in singing. The immature reader is the slowest and most inaccurate reader, and the mature reader is the most accurate and most rapid reader.

The method of photographing the eye-movements will be briefly described. A detailed description of this method was given in the last (February, 1928) number of the *Music Supervisors Journal.* The process consists of reflecting beams of light to the corners of both eyes, and to the moving kinetoscopic film. Since the reading of music demands reading vertical and horizontal areas, both eyes were photographed, which required the use of two films, a horizontally and a vertically moving film. The duration of pauses was obtained by the use of an electrically-driven tuning form, which interrupted the pencil of light every 25th of a second. The records were in the form of rows of dots, each dot representing a 25th of a second, and the position of the pauses was determined by plotting the films through a projection machine. A special device for keeping the head of the subject stationary was necessary to obtain accurate records. The horizontal and vertical widths were obtained by having each subject fixate or look directly at three dots on the reading material, giving the area in which the notation was contained. The two films (vertical and horizontal) were plotted separately and then synchronized to ascertain the exact position of the pauses in reading. The process of photographing the eye-movements and of synchronizing the films is shown in the first chart. The apparatus used in the experiment was the photographic apparatus of the University of Chicago laboratories.

The study consisted of reading and performance of both instrumental and vocal music. A portable organ of four-octave range was used for the instrumental reading. Errors were recorded for each reading. At definite points in the performance, the lights were removed for an instant, in order to determine the extent to which the eyes preceded performance or the voice, which is also shown in the chart.

For the instrumental reading, eight selections were used. Four of these, written in the same key and time and with the same rhythm but a different melody, consisted of one, two, three, and four parts (Chart No. 3). Three

other four-part selections consisted of the same number of measures in each selection, the same key and time signatures, and were composed of whole, half, and quarter notes. Another selection consisted of scale runs and arpeggios, alternated from treble to bass clef. Another set of instrumental selections consisted of one and two parts each, and of whole, half, and quarter notes, used for determining the range of peripheral vision and the eye-performance span. These are also shown in a chart. The vocal material consisted of three selections, two of which contained all possible ascending and descending intervals of the diatonic scale, except the major seventh, augmented fourth, and diminished fifth (Chart No. 4). The Latin syllables were sung prior to the words of one song, and the words only of the other song were sung, so comparisons could be made.

There were 37 subjects included in the experiment, ranging in age from 11 to 41 years, and in training in music from 1 to 18 years; so it was a rather heterogeneous group. The results of the study have a rather limited application to instruction in reading music. Varied experimentation with a group of readers would be the best means for determining the effectiveness of any instruction which might be suggested by the study. The suggestions presented are not based upon any proven issues, other than those of the present investigation.

The instructions were merely to read and play or sing the selections as rapidly and as accurately as possible. The experiment revealed that there are various stages of ability in reading music, and that the habits of eye-movements varied greatly for the different stages.

In any consideration of the eye-movements made in reading, it must be remembered that eye-movements are symptoms, not causes; that instruction should be such as will lead to the desired type of eye-movements; and that mere training of eye-movements cannot lead to effective reading. The error of training conscious eye-movements has sometimes been made in reading ordinary print, in which the desired eye-movements were made at the sacrifice of understanding the content, but since reading of music includes performance, such a conscious procedure would seem to be impossible, since accurate performance demands recognition of notation, which also demands eye-movements according to the ability of the reader. Only in the case of material which has been partially memorized would it be possible to obtain the desired eye-movements from the immature readers of music.

There are two methods of improvement in rate of reading: decreasing the number of pauses made in reading, or decreasing the duration of pauses. It has been found that in reading ordinary print, after a period of special training, the duration of pauses is first reduced, and then the number of pauses made in reading. This condition would undoubtedly be true also in reading music.

Rhythm especially was a factor which the immature reader lacked. Some average readers were also lacking in this regard, and in vocal reading the pitch was sometimes correct but the rhythm was erroneous. This indicates the need for drill in rhythms, which could be introduced by use of flash cards. This method would develop the recognition of rhythm in notation,

but the performance would require such methods as tapping, clapping, and swinging the arms.

It was found that the span of peripheral vision was large for the mature and very small for the immature reader (Chart No. 2). This was likely not due to the condition of the vision of the subject, which might have influenced the circumstance, but to the familiarity with the notation as well as the keyboard of the instrument. The difference was also shown in the range of recognition, represented by the average number of notes per pause, which varied from .41 to 2.5 notes. It indicates the need for drill in recognition, for the immature reader. Such drill could also be with the use of flash cards, using simple intervals and few notes at first, and gradually increasing the difficulty of intervals and number of notes as improvement in recognition occurred. The tachistoscope could also be used for recognition of motives and figures of music in short intervals of time. The immature reader would also require drill for familiarity with the keyboard or other instrument, or in the case of singing, drill in singing intervals true to pitch would be needed. Care should be taken to avoid the drill becoming monotonous as often occurs, with a preference for short periods of thorough drill to long and careless periods.

The most rapid readers were also the most accurate readers, which was likely due in part to the retention ability which was not required as much in rapid reading and performance. The slow or immature reader was handicapped by this factor. When his eyes moved from clef to clef, or from the staff to the words in vocal reading, much time elapsed in perceiving the note or group of notes or words in a pause. Had the reader been able to perceive more notes or words in each preceding pause, they would be forgotten while recognizing the notes or words of the next pause, due to the slow process of reading, and the material would have to be read again. Rapidity of recognition could also be developed by the use of flash cards.

In instrumental reading especially, the great difference between the mature and immature reader was in the number of pauses in the reading process, the duration of the pauses, and the number of regressive movements made (Chart No. 3). The immature reader required far more pauses and more time than the mature reader, and there were many regressive movements in the reading, as well as many unnecessary pauses which were not near enough to the notation to permit recognition. A long period of training would be required for the immature reader for development in reading ability such as that of the mature reader; however, much of the practice in teaching reading of music of today could be eliminated and more effective procedure replace it. Such training should include recognition of the notation so that two or more notes could be recognized in one pause, as was done in the reading of the mature reader. Since it was found that content and not size of the area determined the extent of recognition, the reading material for the immature reader should be very simple, arranged with notes rather widely separated, and gradually increase the difficulty of the reading material.

The reading material should consist of diatonic reading at first, gradually including accidental signs, in small intervals easy to play or sing. It was

found that accidental signs gave much trouble, even for the average reader, and resulted in more pauses being made, as well as pauses of longer duration. Therefore, care should be used in introducing accidental signs, selecting those which are easy to play or sing. Expression marks could be introduced in a similar manner. Fewer errors were made in reading scale runs than in arpeggios, hence scale runs could be included in material for the immature reader, and gradually introduce the arpeggio, written in half notes at first in order to simplify the rhythm.

In the reading of the two-clef material by the mature reader, the eyes moved in a zigzag manner from clef to clef toward the right, and chords were read chiefly from above downward or from the treble to the bass clef. There is a psychological significance involved in this procedure of reading chords, which is the occurrence of the melody in the upper or soprano part. Most of the errors made by all subjects were in reading the bass clef, and material written on leger lines, and more time and more pauses were also required for reading the bass clef than for the treble clef. Therefore more time should be used for drill, both in recognition of the notation and performance of bass clef music, as well as music written on leger lines.

In the vocal reading, the larger intervals were sung incorrectly more frequently than the smaller ones, and more ascending intervals were incorrect than descending intervals. This also indicates the type of drill needed, at least for the particular subjects who took part in the experiment, and also the drill which might be eliminated. Mature readers made more errors by singing flat than by singing sharp, but the immature readers made ninety per cent of the errors by singing sharp. Special drill for overcoming singing off pitch would have to include all possible intervals of the diatonic scale, as indicated in the experiment in vocal reading, and after these are mastered, instruction in singing the chromatic intervals should be given.

It was also found in the vocal reading that the immature reader required about as much time for reading the words as for the notation, whereas the mature reader required about 1/3 of the total time for words, and 2/3 for the notation (Chart No. 4). This indicates that the immature reader was also lacking in ability in reading words, although the words of each song were read aloud before singing in order to familiarize the subject with the words and syllabification. Care should be taken to make sure that the pronunciation and syllabification of each word is known before singing is attempted by children. Although each subject read the words prior to singing, the syllabification of some words of two or more syllables caused more pauses to be made in reading than was usual, and also pauses of longer duration.

The study also indicated that not only was the use of the Latin syllables of no benefit, but it was actually harmful for the sixth-grade pupils, who sang the words directly, of a second song, which contained the same melodic intervals, in less time and with fewer pauses, errors, and regressive movements, than the second singing of the first song, which had been sung with syllables first and then with words. The mature reader required very little more time for the singing of the words directly, as compared to the singing

of words after the syllables had been sung, and the difference was so small as to indicate that there was no benefit in the syllable-singing. There were also more regressive movements in the syllable-singing, for all subjects, as well as more time and more pauses required, than for any singing of words.

The system of the "movable do" seems to demand the use of syllables, but it might be possible to develop sight-singing without them. The study indicates that the use of syllables is a harmful procedure for the reader who knows notation and can sing, but in the vocal experiment only sixth-grade pupils and supervisors were included as subjects. Some of the sixth-grade pupils sang many wrong syllable names, but sang the correct pitch, according to notation. The immature readers, as I have classified the sixth-grade pupils in this experiment, had also only three syllable names for the seven tones of the scale, "do," "mi," and "so," with no consistency of names for particular tones. The method in which the syllables might be abolished would demand extended experimentation.

The practice of reading the music away from the instrument or prior to singing is no doubt a very good procedure, since some familiarity with the rhythm, intervals, accidental signs, and other complexities of the material is thus acquired.

The methods suggested for development of the immature reader would demand the writing of new material, since much of the material for use in developing sight-reading is too difficult for the beginners and immature readers. The results of the study indicate that the present systems of teaching reading of music are in need of revision.

THE RELATION OF MUSIC ENDOWMENT AND ACHIEVEMENT TESTS TO TEACHER SELECTION

FRANCES A. WRIGHT, *Associate Professor of Music, University of California at Los Angeles.*

Two things make it peculiarly interesting that I should speak before this section after an absence of fourteen years from the conference. The first is that in an address on Music Efficiency given before the Minneapolis meeting in 1914 I reported the findings of a large scale achievement test. So far as I know it was the first report of its kind given before the conference. As I look back on that occasion I recall particularly the originality of my methods. There was not nearly so much general literature on tests available at that time—almost none at all in music. I remember clearly Dr. Charles Farnsworth sitting in the back of the room and I am very much afraid that the smile of what I thought was sympathy and encouragement was one of pity. For the statistical method mattered not to me in those days, and controlled conditions were something which I only unconsciously aimed at and I am very sure did not achieve. Yet the fact that we *attempted* to get an individual music achievement record of from nine thousand to fifteen thousand children over a period of four years, and that we did to some extent control our conditions, seems remarkable to me now. For we were very busy people in those days, hardly able to keep up with our regular teaching

schedule because of the development of a fast growing city. Considering that I have been working on this study off and on since 1919, I often wonder how we found time to conduct the tests and carry our heavy teaching load. Ann Dixon of Duluth and Ralph Winslow of Albany, N. Y., well known members of this conference, were assistant supervisors with me at that time.

The second interesting thing is that I was among those who took the test in pitch discrimination which Dr. Seashore gave at the St. Louis meeting in 1912. This was my first experience in tests and it may be that unconsciously it served as a stimulus for the achievement test to which I have just referred. The older members of this conference will recall the murmurings and criticisms of the Seashore test at that St. Louis meeting, and I think I indulged in my share of them. It was very difficult for us to realize that it was *capacity* in only *one* of many factors of music talent which was being measured. Some of us laughed at the idea of measuring music capacity at all. Some of the most successful teachers of the country were tested and their scores were very low. My own score was low, although I was considered a shark in ear training in my college days. It was a difficult situation for us —if we were to accept Dr. Seashore's findings as final, as all interpreted them, it would look as though we were successful in our work for some other reason than that we were musical, a conclusion we were naturally averse to accepting. Indeed it was some time before it dawned on me that that test was a test in pitch discrimination only, and not music capacity as a whole; and that the test was one of far finer shades of pitch discrimination than is necessary for the understanding of our music. The fact of the matter was, we did not know what Dr. Seashore was trying to do. Even now after sixteen years I have to remind myself sometimes that the Seashore tests to which we have access are tests in only a *few* of the factors which Dr. Seashore believes go to make up music capacity.

It should be a matter of concern to all of us that although tests have an admitted value in measuring other school subjects so little support is given to efforts toward standardizing them in the music field. And it is regrettable I think that among music teachers more than any other educational group the wholesale condemnation of tests goes on. To many of them the idea of measuring talent, appreciation or achievement is abhorrent. It would not be a bad idea for the test and measurement section of this conference to maintain a department of propaganda whose duties shall be to explain the possibilities and especially the limitations of tests, and also where possible to prevail upon their objectors to analyse themselves and the cause of their objections. Many of the statements as to the evil results of testing are true, but the evil results of testing are not an argument against efforts looking toward the establishment of standards, especially in the field of music where the media are so numerous and the whole field so little explored.

It is premature for any one to say that anything cannot be measured. The cause of music can in no way be better benefitted just now than by efforts to isolate its problems (1) by definition of the character and limitation of its media and (2) by the evolution of tests of results in the field of teaching.

I doubt if psychologists themselves think that capacity can be measured fully, and the criticisms of the methods and results of tests so often heard among school musicians betrays confusion as to what the tests really are tests of, and confusion as to what the psychologists intend them to be tests of.

Now I think tests are intended to give us a clue to our relative capacities in certain factors of a skill; in music especially they are not intended by Dr. Seashore as final in their decisions as to how much capacity we have, for the final thing is complex—made up of many factors in different proportion in different people. And in the respect in which these tests are to be regarded as clues to relative capacities in certain factors, they are invaluable. Discussions as to whether a test is a true test or not, are beside the point. All test material states clearly what it is intended to test. So that any kind of a capacity or achievement test is a test of that particular capacity or accomplishment, and the record of the individuals of the group taking such a test is a record of their *relative* ability even if the test isn't what the critic calls a good test.

I have listened to too many discussions of the Seashore Tests by persons who had not taken them or who, if they had, had not read his book "Psychology of Music Talent" or followed his monograph studies for the last twenty years.

I should like to place myself on record as consigning to pedagogical oblivion all those persons in the music business who not only indulge in wholesale condemnation of tests in general but of music tests in particular. They are victims of a fear complex. For them I should recommend a course of slow, painstaking analysis of the tests to which they object. This slow and painstaking analysis and experiment with tests as at present standardized will do one of two very important things: either prove the inadequacy of the tests for their purpose without all this smoke of polemical combat, or reprove their value in showing up results in the form of cold data. The above recommendation does not mean that I think the present tests, achievement or capacity, are not susceptible to criticism; it means that criticism shall be the result of sober and careful study and experiment under proper conditions, and that conclusions shall be based upon authentic study and data.

In endeavoring to simplify what I have to offer in this study I have thought of three types of persons who may be in this audience: (1) Those well versed in the knowledge of tests and the technique of giving them; these I am afraid I shall not be able to interest because I shall have simplified too much what I have to say; (2) those who have no knowledge of tests nor technique in giving them; these I shall not be able to interest because I cannot simplify what I have to say to the point where I can use words of less than one syllable. But to the third group of persons—those who have an elementary knowledge of the subject and some interest in it—to those I hope to speak so clearly and so simply that they will feel that an occasional standardized test given as a check on one's own classroom teaching is not only one of the most interesting but one of the most important things one can do.

FAW I, II, III

The study which I wish to describe to you is one which I made in 1919, the partial findings of which were published in the *Journal of Educational Research,* January, 1928 under the title "The Correlation Between Music Capacity and Achievement." I am following this with a second study which I shall describe at the end of this address. This first study was a correlation between five factors of music capacity as measured by Seashore and three empiric achievement tests evolved by myself (FAW). Of the latter three, the first was an entrance test given to all university music freshmen previous to registration. The particular record I am using is that of August 1919. The other two tests (FAW II and III) were regular class tests in one subject only, melodic dictation. The first of these (FAW II) was given at the end of the first week of the course after five hours of dictation. The second was given at the end of the second semester of the course, May 1920. The Seashore tests followed immediately and were given in June 1920. So that the FAW I, II and III and the Seashore tests records which comprise the data of this study were made respectively FAW I, August 30, 1919; FAW II, September 10, 1919 (one week later); FAW III, May 1920; and the Seashore tests in June 1920.

Before describing the FAW I, I shall review the 1919 music curriculum of the University of California at Los Angeles, in order that you may form an idea of what kind of courses the students were to be qualified for by the first (FAW I) test. The following table shows the proportion of theory, appreciation and vocational music subjects to that of the academic subjects in the curriculum.

Theory		
	Melodic Dictation	4
	Harmony and Composition	14
	Form and Analysis	4
		22
Appreciation		
	Music Literature (History and Appreciation)	8
	Piano Ensemble	2
	Piano (Class)	4
	Voice (Class)	4
		18
Vocational		
	Music Education	6
	Elementary, Junior High and Senior High Teaching and Supervision (22 hours)	15
	Conducting	2
		23

65 units distributed between social science, psychology and education, English, physical science and biology added to the 63 units in music make a total of 128 units for the degree.

The music curriculum of the University of California at Los Angeles is planned to meet the requirements of the State Board of Education, as well as those of the University degree of B.E. in Music. For the past fourteen years the main aim of the department of music has been to train departmental and special supervisors and directors of music.

It is obvious that this aim must be twofold—that of selecting as well as training. And in the absence of well established objective standards of measurement, the problem of selecting necessarily falls back on the individual judgment of the entrance examiner.

Experience tends to show that students often select this course when their major capacity does not lie in this particular field. In one year as high as sixty-two per cent of the students who passed the former minimum entrance test were diverted to other fields before the junior year. Decisions regarding the choice of a major have often depended on judgments made by the examiner, these in some cases being made on the spot and while the entrance test was still in progress. In other cases students were carried on a full year or more before adjustment and transference to other fields was made. The discovery of capacity or incapacity should be made as early as possible. Despite entrance examinations, general lectures on the vocational phase, and as much observation of and consultation with individual cases as it is possible for a departmental head to give, a large number of students become aware altogether too late that they are devoting their time and attention to a subject which happens to attract them or their parents, instead of to one on which they can bring their best talents to bear. It was this problem that resulted in the formulation of the series of superficial tests (FAW I) which I had been giving for many years before I made this study. See Table I.

That this series of tests was not a real clue was always clear to me long before I made this correlation. But in endeavoring to find out how much music these students had learned, as well as to estimate their capacity for further development, I was forced to rely on personal judgment as a criterion in the FAW I tests, and this naturally raised a question in my mind as to the nature and validity of these tests. Were they really nothing more than casual personal judgments based wholly on empiric standards unscientifically arrived at? Obviously they were planned to test what music the student had learned rather than to test his knowledge of facts *about* music, and they involved a working knowledge of the subject; but to what extent are they, and the similar tests which are being used in colleges and universities, really valuable?

I had taught music privately, in addition to directing the mass teaching in elementary and high schools, colleges, and universities, for more than twenty years. In the teaching of the distinctively music subjects of the college curricula in more recent years, as well as in the overseeing of the teaching and supervision courses, many opportunities for forming probably fairly accurate empiric judgments of the musical ability of students came

to me. And I wondered if in the course of observation and study of the development of music capacity in so wide a field, to which has been brought a natural interest in measuring and comparing results, standards of measurement had been attained which could be claimed to be at least semi-scientific?

The FAW I test which is described on page 298 is frankly empiric. Fifty-two students took the test, forty passed. It includes a set of exercises designed to form a basis for the estimate of the extent and quality of the pre-university musical training and furnish a clue as to the possibilities of success in the curriculum in which the student expects to specialize. Students are always given plenty of time to make their repertoire lists as complete as possible, but a limited amount of time (usually about twenty minutes, depending on the length of the voice and piano selection which they select) in which to complete the tests. The question of the validity of these first FAW I tests I shall leave for the present, and call your attention to some of the things they revealed.

In their application over a term of years the records of these FAW I tests revealed a surprising and regrettable disparity between opportunities offered in different high schools in the state of California. Only about fifty per cent of the students who come to us have had the advantages offered in the favored districts under expert music supervision.

50 per cent have had 1-2 years of harmony
50 per cent have had 1 year of Music Reading
60 per cent have had 2 years of History and Appreciation
75 per cent have had 4-6 years of Piano (private)
2 per cent have had 1 year of Composition and Orchestration
Nearly all have had Chorus.

The FAW I record bore unmistakable evidence of a lack in both quantity and quality of the apperceptive background. Many of the students of this group whom I afterward came to know personally, regarded their elementary school experience as negligible and stressed the fact that their richest musical experience in both singing and playing came during the secondary school age. Students are usually stronger in piano repertoire and reading than they are in voice music reading and repertoire. This group shows eleven cases much stronger in piano (data sheet not published) than in vocal reading; six cases rank the same; and only seven were stronger in vocal than in piano reading. It would almost seem that the piano material and reading power they received from their private teachers was better in quality and greater in quantity, than that received in their vocal practice in the public schools; and my experience in giving these tests FAW I leads me to the conclusion that they use it much more spontaneously and easily than they do the singing repertoire which they are supposed to have accumulated during the twelve pre-university years.

The FAW II Test

As with former groups, the record of the FAW I test formed the preliminary classification and seating scheme of the class in Melodic Dictation. Those making the lowest scores were seated in front, the others graded pro-

gressively back to those who received the highest, who were seated in the back seats and were given the privilege of absence from class provided they maintained their relative scores with the others.

This course was a 5 hour 2 unit year course and required the ability to "sing back" in correct time and tone related melodic phrases, dictated from the piano. Melodies were invariably presented in harmonic setting and increased in length and difficulty as the course progressed. The prerequisite was the ability to form concepts of and immediately reproduce vocally the music sentences which were presented by the piano. The material was of the progressive difficulty of that found in the ordinary elementary school texts. Melodies in all forms and types of meter, modulation to near and far keys, all rhythm patterns were presented in one, two and three parts. The class learned not only to perceive these melodies and to sing them back, but most of them for the first time learned to use the motor coördination necessary to write the one, two, and three part melodies in the most economical way to attain the greatest speed. The course was designed to lead into contrapuntal thinking and writing. The attention of the students was concentrated on the necessity for auditory analysis, vocal reproduction, and *writing* the material presented. The thing the student was taught to do, and which it was not assumed he could do, was to write the complete melodic notation as quickly as possible. This skill carries with it as byproduct a working knowledge of such chords, intervals, time values and modulations as appear in the material. All so called ear training courses in high schools, colleges and universities follow this plan or some variation of it. Forty students entered this course and twenty-four completed it.

Table II shows the reranking of this class at the end of the first week. Ranks which were noticeably displaced by II were those of numbers 6, 9, 10, 12, 15, 19. Those which were raised were 6, 9, 10, 15; those which were lowered were 12 and 19.

Displacements by FAW III in general are best determined by reference to Table IV.

Seashore Tests—Table III

Although the stated object of this study is the correlation of achievement and capacity, the original thought in my mind when I gave the Seashore tests was that I could get a check on the particular course I was teaching, for it was the basic course (ear training) of the freshman year. I thought I might get evidence as to whether the course was being presented in such a way as to show a proper correlation with music capacity.

I wish to add also that originally I had no idea of ever writing up my results and to reiterate the fact that I intended using my findings for no other purpose than to test the legitimacy of my entrance tests and classroom teaching.

But after I started giving the Seashore tests it occurred to me that by extending the period of time I could (1) obtain greater reliability, (2) determine whether it was possible to improve in technique.

Procedure. The Seashore tests in pitch, intensity, time, consonance and memory were given at the close of the school year 1919-20. The tests occu-

pied the full class time, fifty-five minutes a day, five days in the week, for five weeks. None of the scores were corrected until final series was completed.

Conditions. The Seashore Columbia records were used. The tests were conducted under laboratory conditions declared by the department of psychology of the University of California at Los Angeles to be scientifically controlled.

Prior to the beginning of the tests the students were made familiar with the requirements of scientific investigations in psychology. They were given enough preliminary sampling and made thoroughly familiar with the procedure involved in attention to the stimuli, and in the making of the record of their judgments.

They were comfortably seated in tablet arm chairs about three feet apart. Temperature was average and comparatively even throughout the series. It was possible to have all of the windows open as the recitation room was situated in a quiet part of the campus. The students undertook the work with real interest which they maintained throughout the series. They were taught to introspect and to report upon any disturbing factors of interference which they or the experimenter believed had interferred with the best judgments of which they were capable. Any physical disability which on a given day might have influenced the results was made note of and has been used in making up the evaluation of the records as a whole. In some instances results showed that there was no appreciable variable.

The experimenter sat at the Victrola and directed the tests. She did not move from this position during any series carrying through each one in a uniformly careful way. The group was not large—only twenty-four—so it was comparatively easy to watch the attitude of every observer and to determine the degree to which each met the test conditions.

The composite records of the Seashore tests are to be found in Table III. There is nothing new in this record except that it is interesting to follow the tests through such a long series. The original table of data has not been published, five days record for twenty-four observers being too elaborate to print. You can visualize it, however. The fact of the matter is, that I thought some of the clever students might memorize the series or a part of one. Although in all of the five subtests the variations were slight and apparently showed no noticeable gain in technique, I did notice several cases of slight rise in one test as compared with another, which I thought was evidence of a slight gain in technique; but I decided they were not considerable enough to justify the conclusion that ability in the particular factor improved. I gathered from the character of the tests that they measured

a reasonably *fixed ability,* rather than an improvable technique. Later on I made a record of the actual rise and fall from day to day in each factor for each of the twenty-four cases. And unless my method is wrong (and I have had no opportunity to present it to Dr. Seashore) I think there is some evidence of gain. See Table V.

Correlations

Reference to Table IV shows the consistency of the FAW I, II, III tests with each other and with Seashore. The prognostic value of the entrance test is reinforced by the final test III and strengthened some by the II, but there is a low correlation with the Seashore. There is the first suggestion here of the part that application and study play in passing successfully in the course in melodic dictation. Here is a fair correlation with Seashore and again a high correlation with FAW III. After one week's work in the class, my estimate had greater prognostic value than did the entrance FAW I. The FAW III test had evidently the most prognostic value whether we take capacity (S) or the FAW II.

But none of these three tests have the high correlation with the capacity records it seems to me they should have. Some of them should be about 90. My conclusion is that the teaching technique should be improved. Neither .73 (S and III) nor .80 (FAW II and III) are high enough, it seems to me. Although anything above 40 is considered fair and anything above 50 good, the fact that this course is such a basic course and orients in so many directions leads me to feel that it should be improved by some means.

Examples of students with low rating under Seashore, high under FAW are: 13—2—3—7; high under Seashore and low under FAW: 14—16—17—24; fairly consistent in the four: 1—5—16—21.

Some of the questions I have raised have been answered by the correlations: how far my own tests miss the mark; how the reliability of my own tests compares with that of Seashore; whether the Seashore test may be advantageously used as a check on judgment of the classroom teacher.

I feel that I opened up a new and valuable perspective for myself when I did these tests, (1) in the respect in which I am qualified to disqualify students who think their major subject is music and (2) in respect to the necessity for improvement of my own teaching technique.

But how far the Seashore tests miss the mark, what part capacity plays in final (in this case professional) achievement, and finally (for my chief interest is teacher training and therefore teacher selection) what part does training play in final achievement—these questions I hope to partially answer in my second study. At present I believe that the policy of advancing or

retarding students on the basis of empiric judgment is dangerous. But it might be equally dangerous to rely wholly upon the results of objective tests especially when given as late in life as the university freshman year. The only way to evaluate the students' capacity for vocational efficiency is to reinforce and improve standardized classroom tests with a capacity test which has been scientifically standardized. And even this can never be anything than more or less of a clue until the tests of capacity and accomplishment are greatly expanded over what they are at present. But meantime the students will be more comfortable about our decisions when they are conscious of this attitude and they will be willing to exercise more personal initiative and intelligence in their adjustments. Transfers to other departments or fields will be made with more ease and the waste of time and effort be eliminated earlier.

In my second study, a continuation of this, I shall attempt to correlate capacity as measured by Seashore with two other achievement records. I am using the same group of 1919 freshman music students. Practically all of this group entered the teaching field at graduation 1923, and it seemed to me that after an experience of five and six years in the field, a correlation between the capacity record and their combined achievement record of music grades and grade points in the secondary (pre-university) school, the record of their music grades in the university, together with their present professional record would throw some light on the quality of our teacher training problems.

These four records are complete and I am working out a method of evaluating the present status of each student (now teacher) before going on with the correlation.

I think a series of studies of this kind have a true value. They are a check on the efficiency of entrance tests as well as of the classroom teaching. In this group alone are several examples of students who could have avoided considerable waste if they could have known earlier something which this one study indicated. That such evidence should be provided earlier could easily be proved by a check of the number of transfers, changes in programs and withdrawals among freshmen, sophomores and even as late as the junior year.

TABLE I

FAW I

1. Each student wrote a list of his piano and voice repertoire. This furnished a clue to his taste and to the quality of his background.
2. Each student was tested in performance in one selection from the voice and one from the piano list, the student making his own selection. This gave an idea of his general technical ability.
3. (Same test as No. 2.) The examiner made the selection, and used two pieces of contrasting moods and technical requirement—one requiring agility and control of dynamics, the other showing the use

of legato and pedal technique. This was a test in more detailed technical proficiency.

4. Examination in piano sight-reading was given, using material of the difficulty of the *Laurel Song Book* (Tomlin).
5. The examiner played a four-measure melody in moderate tempo of about the difficulty of the elementary-school primer. The student "sang back" (vocal reproduction.) This was a test in aural memory.
6. The examiner played the same type of melody and the student wrote the notation, both tonal and rhythmic. This was a test in aural, visual, and motor memory.

TABLE II

The Rankings of Each Student's Score on the Composite Seashore and FAW Tests I, II, and III.

Student's No. (1)	FAW I (2)	FAW II (3)	FAW III (4)	Composite FAW (5)	Composite Seashore (6)
1	21	23	24	24	24
2	11	16.5	19	15.5	21
3	9	6	6	4	11.5
4	16	21	13	18	10
5	1.5	2	2	2	3
6	21	11.5	14	15.5	19
7	7	8	7.5	7	16
8	16	18	23	21	23
9	21	5	3	8	7
10	14	7	9	9.5	13
11	8	4	10	5.5	5.5
12	3	15	4	5.5	2
13	6	9	15	9.5	17
14	23	22	20	22.5	5.5
15	24	14	16	19	18
16	1.5	1	1	1	4
17	18	16.5	21	20	11.5
18	12	19.5	17	17	22
19	4	19.5	11	12	14
20	13	10	7.5	11	9
21	5	3	5	3	1
22	10	13	12	13	8
23	16	11.5	18	14	20
24	19	24	22	22.5	15

TABLE III

Averages and Ranks on the Five Subtests of the Seashore Tests Received by the Twenty-four Students

Student's Number	PITCH		INTENSITY		TIME		CONSONANCE		MEMORY	
	Average	Rank	Average	Rank	Average	Rank	Average	Rank	Average	Rank
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)
1	84.7	21	91.5	12	75.9	23	64.8	20	82.8	22
2	84.1	22	89.2	17	79.2	22	75.4	7	90.4	16
3	87.1	10.5	87.5	22	90.0	6.5	66.2	19	98.8	5
4	86.8	13	88.4	20	82.3	17	72.2	9	100.0	1
5	88.8	6	94.8	3.5	90.9	3	81.0	2	98.1	7
6	85.9	16	91.4	13	83.3	15	70.0	13	78.1	23
7	87.0	12	89.9	16	81.6	18	76.5	5	86.0	20
8	85.2	18	82.6	24	79.9	20	60.8	22.5	94.2	11
9	88.4	7	91.8	10	87.1	11	72.0	10	90.0	18
10	89.5	3	92.9	6	79.6	21	58.6	24	94.5	10
11	85.7	17	96.8	1	90.0	6.5	75.0	8	91.4	14
12	90.9	1	92.6	7.5	92.3	2	79.1	3	99.2	3
13	89.2	4	88.9	18	71.8	24	70.8	11	91.2	15
14	87.1	10.5	95.1	2	86.2	12	69.8	14	97.6	8
15	86.4	15	91.6	11	84.5	14	67.4	17	89.8	19
16	86.7	14	94.4	5	93.4	1	63.5	21	98.8	5
17	89.1	5	86.1	23	81.0	19	77.0	4	94.1	12
18	84.9	19	88.5	19	82.4	16	68.6	16	66.0	24
19	88.0	8	92.6	7.5	88.0	10	60.8	22.5	90.2	17
20	84.8	20	91.3	14	89.7	8	70.5	12	98.8	5
21	89.8	2	94.8	3.5	90.3	5	89.0	1	99.8	2
22	87.5	9	92.3	9	90.6	4	69.2	15	83.6	21
23	83.0	23	90.8	15	86.0	13	66.8	18	92.8	13
24	82.0	24	87.6	21	89.0	9	76.4	6	97.0	9
Average	86.7		90.9		85.6		70.8		91.9	

TABLE IV

Correlations between Composite Scores on Seashore Tests and the Scores on FAW Tests.

(1)	Seashore (2)	FAW I (3)	FAW II (4)	FAW III (5)
Seashore	———	.45 ± .11	.51 ± .10	.73 ± .06
FAW I	.45 ± .11	———	.56 ± .09	.64 ± .08
FAW II	.51 ± .10	.56 ± .09	———	.80 ± .05
FAW III	.73 ± .06	.64 ± .08	.80 ± .05	———

TABLE V

Gain in Technique

	Pitch	Intensity	Time	Consonance	Memory
Gain	17	16	21	8	18
	70%	66%	87%	33⅓%	75%
Loss	7	3	4	10	5
No gain or loss	0	1	1	6	2

TABLE VI

Chart Showing Present Professional Status of Observers.

Still in Music Professionally			Graduated Later from U. C. L. A.		Entered Another Dept.—Failed	Entered Another Dept.—Successful	Entered Another College 5th Year Degree—Successful	
2	10	16	13	19	No. 17	No. 1 (gen)	22 (Berkeley)	
3	11	18	15	3				
5	12	19	18	6			21	
6	13	20		8			16	3
7	14	23	24				Total	4
8	15	24						
9					Unknown	In Radio Work Exclusively		
Total 19			Total 8		No. 4	No. 11		

Of those still in music, 3 are successful directors of high school music departments; 2 are successful state certified private teachers of piano (by choice); 7 are secondary departmental teachers of music; 6 are elementary or platoon departmental teachers of music; 1 has been studying piano in Italy the past three years; 1 is a professional voice teacher and singer; 2 are supervisors of elementary grade music. One (No. 4) whereabouts unknown. One (22) not in music lists her attainments as: two children; took B.A. degree at Berkeley, majored in mathematics; is a good pipe organist and plays cello well. One is in radio work. Over 50% married.

THE NEED FOR A NEW BASIS OF MUSIC ADMINISTRATION AS REVEALED BY THE TESTING MOVEMENT

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It is probably correct to observe that music in our public schools is taught almost exclusively on the grade basis. In some of our smaller schools, grades may occasionally be grouped together for the music lesson, but the fact remains that the established procedure almost universally observed in this country is the grade basis of instruction. The content of every music series is organized on the basis of the grade division as well. This organization of material is obviously for the purpose of keeping the children within the grade together and for the convenience of constructing a single course of study for each of the various and sundry grades.

But modern psychology and pedagogy point out three very serious objections to this method of procedure. (1) Individual differences are of such magnitude and consequence that it is indefensible for a teacher to assume that all children found in a given grade will require the same amount of time to accomplish the same amount of work. (2) Individual differences are of such great magnitude and proportions that some children will be able to accomplish many times more work than others in the same grade, without exerting themselves much more than do the mediocre. (3) Individual differences are such that not only can the superior turn out more quantity in a shorter period of time, but the quality of work may even be proportionately better. These are the fundamental weaknesses in teaching music on the grade basis, irrespective of the needs and the nature of the children within the grades.

Every course of study in music that I have ever examined, including the Standard Course of Study devised by the National Research Council of the Music Supervisors National Conference, is an outline of materials and problems by grades. Every grade is expected to show advancement over the preceding one in knowledge, skill and appreciation. Such a system is based upon the assumption, which is incidentally a presumption, that learning is continuous and progressive and that one year of teaching results in one year of learning—no more and no less. This system is based upon the myth that every fifth grade child, for example, has mastered every difficulty of the fourth grade; that every fifth grade child will require exactly one year to complete the work outlined for the fifth grade; and that every fifth grade child is capable of doing the same amount of work as every other fifth grade child. But we all know that there are eighth grade music students in the third grade, and third grade music students in the eighth grade. We have all found advanced and retarded children in retarded and advanced grades. Variation is the only universal law that does not vary. Our grade basis of teaching denies that there is variation in the rate of learning and in the talent and accomplishment of fifth grade children. Our grade basis of teaching places us in a position of attempting to turn out a uniform musical product. Nature has made our children different in musical talent and potential achievement, but the grade school music teacher has taken it upon herself to correct this error of nature. The utter futility of such a task needs no further comment.

And now I wish to rehearse some of the indictments that I have made elsewhere on the topic of what we are achieving in our public schools today. The relevancy of this material should be patent to all. Teaching and learning need not go hand in hand, and in fact seldom do. Frequently further teaching results in a loss of learning. I have called attention to the fact that retrogression frequently takes the place of progression in our schools; that plateaus are found altogether too frequently in our music curves from grade to grade; that skill in reading from notation is not acquired by school children to any considerable extent; that children are unable to recognize songs by sight which they know by sound; that girls are more than a grade in advance of the boys in musical accomplishment scores throughout the entire

range of grades; that the acquisition of notational knowledge is so slow as to reflect discredit on the present status of music pedagogy; that the rate of learning, strange as it may seem, when expressed in test items per year for grades 1 to 4 inclusive, is just twice as fast as the rate of learning from grades 4 to 12; and that the aims formulated by the National Research Council of the Music Supervisors National Conference are not being realized and may not be feasible considering the present teaching methods and type of administration.

Many of these deplorable conditions I attribute to mal-practice in the administration of music and our failure to recognize individual differences. Little wonder that our teaching has been ineffective and the learning of our pupils inadequate. To the analysis of this situation shall I devote the remainder of this paper.

Just before the Easter vacation, practice teachers in the Department of Public School Music at Syracuse University were asked to give to their grades the Kwalwasser-Ruch Musical Accomplishment Tests. This they did, examining 417 children from the fourth to the eighth grades inclusive. I might add that the practice teaching is done in a city school system situated in central New York, easily accessible to the University students. The practice teachers submitted data on the following six points: (1) average total score for each grade, (2) average total score for children who were taking or had taken private music lessons outside of school, (3) average total score for those whose music education was limited to school music exclusively, (4) average total score for boys, (5) average total score for girls, and (6) average maximum difference in score earned by the best and the poorest pupil in every grade measured. And now permit me to present a table of results that proves conclusively that the grade basis of music teaching is not only incompatible with the best interests of music education but is a distinct detriment to music administration.

Grade	Total Av.	Trained	Untrained	Girls	Boys	Max. Difference
8	116	138	98	155	92	202
8	108	155	97	125	99	140
8	103	135	88	108	92	188
7	113	138	88	127	101	174
7	102	134	84	143	92	208
7	89	111	64	108	61	149
6	108	153	94	131	93	139
6	92	111	72	94	89	137
5	113	137	86	122	96	163
5	69	111	60	86	54	164
4	63	86	52	71	56	130
4	39	69	31	38	39	92
Averages	93	123	76	108	80	158
		47 or 3.2 year		28 or 1.9 years		or 11 years

We find that the average score for the 12 class-rooms is 93; that the average score for children who are receiving or have received outside training is 123; that the general average for children who have not received additional music instruction, but whose music training is limited to the regular class-room work is 76. Since 14.75 points represents the average increase in the norms from grade to grade, we find that this difference is the equivalent of 3.2 grades. In other words, the average difference within each of these grades due to outside training alone is 3.2 grades of accomplishment. I question whether we realize what this difference in scores means. It means that the factor of training alone is splitting up every grade into two unequal groups. It means that our sixth grade is only the last half of the second grade for those who have not had the advantages of private music instruction. How can we defend a single course of study for two groups so divergent in accomplishment?

Upon examining the scores of boys and girls we are confronted with another disconcerting discrepancy. The average difference due to sex, or to environmental conditions that influence one sex adversely, we find to be 28 points or 1.9 grades. This difference is somewhat higher than that published in the writer's Tests and Measurements in Music. And what is the meaning of this difference? Almost 2 years of musical accomplishment separates the girls from the boys in every grade reported. We may conclude that if the girls are sixth graders, for example, that the boys are only fourth graders; or if we divide the difference equally, the so-called sixth grade is no sixth grade at all, but fifth grade for the boys and seventh grade for the girls.

But there are a few more significant items that this table reveals. The last column is probably the most tragic in what it discloses. If we subtract the poorest scores from the best scores earned in every grade, we get an average difference of 158 points, or 11 years of musical achievement. Think of it, 11 grades separate the two extremes within a so-called grade, and in spite of this collossal difference we ask the two extremes to engage in and appreciate the same type of musical activity. The average difference within every grade measured represents a span of years almost as wide as the range from kindergarten to the freshman year of college.

I have pointed out five different averages within each grade. There is the trained average one grade above the girls' average; which is one grade above the general average; which is one grade above the boys' average; which is .27 grade above the untrained average. To add to our perplexity I have shown that 11 grades separate the poorest from the best accomplishment scores. Now then may I ask an embarrassing question? What is a grade in music?

Our grades are mythical entities. They exist only in the field of the imagination. There is no such thing as a fourth, a fifth or a sixth grade music class. There is no such thing as a homogeneous group within a single class-room. We have *grades,* however, and I call your attention to the fact that the term is plural. Every so-called grade is made up of a wide range of *different* grades. Our children are so heterogeneous in musical capacity

and ability that our present grouping for the purpose of teaching is an absurdity and the grade designation or enumeration is farcical and illusory.

And in addition to all of these difficulties within the grade, another is encountered which vitiates the grade basis of music teaching. It is true that the lowest total average was earned by the lowest grade measured, namely the fourth; but it is untrue that the increase in scores bears a fixed relationship with the grades listed. We find that a fifth grade group made a higher general average than did two of the three eighth grades. We find that a sixth grade made a higher average than did two seventh and one eighth grade. Such a condition would not be tolerated in other school subjects. Just as it is impossible to predict any individual's accomplishment knowing his grade, so it is utterly impossible to predict grade accomplishment on the basis of grade designation. Let me repeat that the grade designation is an empty symbol.

This completes the experimental evidence. It reveals conditions as they are. It shows how music education is now encumbered by the grade basis of administration. But I cannot consider my case complete without answering some of the ultra-imaginative advocates of the status quo. They claim the following advantages but I doubt whether they can substantiate them: (1) that the harmonic element is improved by the present grouping method, (2) that the ensemble is better, (3) that it is good for the less talented to hear the more talented, (4) that it gives the less talented more incentive to work, and (5) that the appreciation of music is enhanced by the mongrel grouping.

Some of these claims are so obviously erroneous that they require no refutation from me. Others I shall discuss briefly in an attempt to establish true rather than alleged values. "The most fundamental contribution of current experimental psychology is the discovery of the individual. This discovery cuts at the very roots of one of the most pernicious theories of educational systems, namely, the assumption that it is the business of the schools to make all human beings equal. To justify this procedure, the school men have found cover in the notion that this task works toward a democratic ideal; that it represents the right of individuals; that it is necessary for the successful operation of educational machinery; that it is good for the lowly individual; and that the procedure is justified by the results. Each of these alibis represents a fundamental error and misconception of fact in educational procedure.*

"The democratic ideal in education and everywhere in life is not equal distribution to all, but equal opportunity in proportion to capacity. The genius and the moron do not have quantitatively the same rights to knowledge. They have equal right in proportion to their capacities and one should be as insistent upon his rights as the other. In educational organization there is a constant tendency toward formalism, mechanism, and blind following of routine; whereas the natural method requires that we shall reach the individual according to his needs and let him grow."

* Sectioning on the basis of ability—Carl E. Seashore, Report of the Committee of the Association of University Professors.

And is it good for the poor and superior student to be subjected to the same type of music training irrespective of individual differences and needs? The answer must be an emphatic no. It is embarrassing and humiliating to the inferior and retarding to the superior. Neither group is capable of doing its best. The inferior have their inferiority impressed indelibly upon their consciousness while the superior become hosts to unwelcome musical parasites. But the superior suffer more than do the inferior for their activity is necessarily stripped of problems that call for the highest level of achievement; their initiative destroyed, the wings of their imagination clipped, their ideals lowered, they emerge from the system not much different from the inferior.

It was Dr. Monroe of Columbia University who first pointed out that the truly retarded student was the gifted student. In our stupid attempt to mechanize and formalize music instruction we sacrifice the most promising for the least promising. We discard the grain and retain the chaff. We advocate that the devil take the foremost rather than the hindermost. We foolishly conserve the poorest talent and fail to utilize the best talent. We unwittingly retard the progress of music. And may I not truthfully add that we sacrifice the most worthy children because we wish to spare ourselves the trouble of teaching music intelligently and effectively.

Mosher* in a recent investigation makes the following deduction which is apropos to the discussion. "A number of pupils fall far short of what they are innately capable of doing. Likewise one might say that those of mediocre talent are achieving more in terms of their endowment than are those of superior ability. A similar condition undoubtedly exists in other subjects. Often the duller pupils exert themselves more than do the superior, the former obtaining higher marks than one would expect in view of their native capacity." But do not conclude that the superior are therefore lazy. There may be lazy ones among them to be sure, but their indolence as a group does not begin to compare with that of their teachers. They are the most discriminated against. They are the most unfortunate in our entire school system. They are the most neglected. Instead of requiring 10 or 100 times the quantity and quality of work that they by nature are capable of contributing, we are perfectly satisfied with contributions that represent their poorest efforts simply because their poorest efforts are better than the average of the class.

There is a common superstition that only the inferior need encouragement and nurture and that the superior do not require favorable conditions for their development but rather adverse conditions to bring out their best qualities. Public school music is administered on the assumption that this superstitition is a truth. But genius is not irrepressible or imperishable, and it does require encouragement and sympathetic understanding for its intelligent management. If music educators had deliberately decided to sacrifice the musically talented they could not have improved on this diabolical grade system of instruction. We should be impartial, at least. We might procede on the assumption that one superior is as useful and important

* Columbia University Contributions to Education, No. 194.

as one inferior, or mediocre. To posterity, however, one superior is worth legions of inferiors.

Furthermore, we have no fair and defensible basis of marking performance and achievement, and a fair basis of praise and blame cannot be established as long as we teach music as we do. We are entirely ignorant of what the superior are capable of doing since they are not given a chance to display their superiority. They do the musical lock-step with the less gifted, while the inferior are expected to do more work than they are by nature capable of doing. The problem of marking fortunately has been dispensed with entirely in most schools. Nevertheless its effect upon the pupils is detrimental to the best interests of music learning. Since there is no day of reckoning—no Judgment Day—children naturally belittle and under-estimate the value of music. But we are not justified in asking for the privilege of marking achievement in the school until we have standards of achievement that represent honest values in terms of individual differences.

Let me quote from an authoritative report which has been instrumental in introducing the "sectioning on the basis of ability" movement in our colleges and universities. Under the caption "Some Advantages in the Method of Sectioning" the following are listed: (1) Each student may be kept at work at his highest level of achievement in order that he may be successful, happy and good. (2) This will result in the setting up of fair standards for quantity, quality, content and method of work. (3) This in turn will establish a fair basis for praise and blame. In the present system we do injustice to the high and the low; our praise and blame are equally unjust and injurious. (4) The introduction of fair standards of achievement creates morale in the class. Each individual, be he low, average or high, is made to feel responsibility for himself, feel his opportunity, feel the stimulus of competition, feel the joy of achievement, feel the approval of a clear conscience, feel busy, feel the sense of power, and feel the joy of approbation if deserved. (5) There will, therefore, be a larger output at all three levels—the low, the average and the high. (6) This classification serves as a means of discovering and encouraging the good student; first, because there is a vital and effective competition; second, because in this competition each student is working at his highest natural level; third, because this enables the high student to profit by the opportunity for initiative, freedom, expansion and self-realization."

Our motto MUSIC FOR EVERY CHILD should be revised to conform with modern educational practices and tendencies. Not MUSIC FOR EVERY CHILD but rather the right kind and amount of music for every child in proportion to his capacity. Let us stop teaching music the easy way and inaugurate the right way of music teaching. No music educational system based on a flat indiscriminate course can ever hope to succeed in making music a vital and meaningful subject. Every child has an inalienable right to the music education which best meets his nature and needs. This cannot be done with the grade basis of music teaching, and since we cannot change the child's musical nature I suggest that we change his instruction. Any intelligent principal and music supervisor could work out the comparatively simple administrative problems involved.

Like energy and matter, music talent cannot be created or destroyed. The unmusical do not become musical by sitting in a class-room with musical pupils. The elements of musicianship are innate; so let us vigorously denounce groupings that combine the musical and the unmusical for the purpose of instruction on identical material. Let us begin immediately to reclassify our children on the basis of capacity, achievement, interest in music and past musical record. Let us group more homogeneous talents together regardless of age or grade. If we find that the superior in the elementary grades have unchanged voices as some claim, let us not be discouraged. There is plenty of music for unchanged voices and the quality of such singing need not be inferior to that of changed and unchanged voices combined. Let us abandon the incriminated grade basis of teaching. Let us teach music on the basis of ability to manipulate music and not on the ability to learn arithmetic, spelling, geography and the other factual subjects. Let us encourage the talented to do more with music, and at the same time promote music for the less talented. Break away from the traditional, the stereotyped, the mechanistic procedure. Throw your influence and support on the side of progress. Help us usher in a new era of music education so that we may develop standards that hitherto have been unattainable. Incorporate the principles of modern educational psychology into your teaching procedure, by adapting the music training to the needs and the nature of the child.

NATIONAL HIGH SCHOOL CHORUS

Assisted by 60 Members of the Chicago Symphony Orchestra

DR. HOLLIS DANN, *Conductor*
FRANK LUKER, *Accompanist*

PROGRAM

Part One

1. To Thee, O Country.....*Julius Eichberg*
   Chorus and Orchestra
2. a. A Hope Carol.....*David Stanley Smith*
   b. The Sea Hath Its Pearls.....*Pinsuti*
   (Unaccompanied)
3. a. The Sun Worshippers—Zuni Indian Melody.....
   .....Harmonized by *Harvey Worthington Loomis*
   b. River, River—Chilean Folk Song.....Arranged by *Clifford Page*
   Chorus of Girls' Voices and Orchestra
4. All in the April Evening.....*Hugh S. Roberton*
   (Unaccompanied)
5. Mexican Serenade.....*George W. Chadwick*
   Chorus and Orchestra
6. Were You There?..... *H. T. Burleigh*
   (Unaccompanied)

Part Two

7. a. Sylvia.....*Oley Speaks*
Arranged by *S. R. Gaines*
(Piano Accompaniment)

b. Soldiers of the Captain.....*Spohr*
(Unaccompanied)
Chorus of Male Voices

8. Spinning Chorus from "The Flying Dutchman".....*Wagner*
Chorus of Girls' Voices and Orchestra

9. Listen to the Lambs.....*R. Nathaniel Dett*
(Unaccompanied)

10. A Song of Victory.....*Percy Fletcher*
Chorus, Orchestra and Organ

Organization of the First (1928) National High School Chorus

The inception of a National High School Chorus dates back to the appointing of a Commitee on Vocal Affairs by the President at the Detroit Meeting in 1926. It was the feeling of the Conference Board of Directors at that session that the next National Conference should witness the birth of a National High School Chorus and that the Committee on Vocal Affairs should be its sponsor.

During the ensuing year an In-and-About-Chicago Chorus seemed—largely because of the expense involved for the students—to be more feasible than a National Chorus. However, insistent requests from the field for a National Chorus led President Bowen to favor the original idea. Early in October, therefore, he appointed Dr. Hollis Dann conductor, and R. Lee Osburn, of Maywood, Illinois, a member of the Committee on Vocal Affairs, Chairman of the Committee on Organization for the First National High School Chorus. On October 27 these two met in Chicago with Dr. Ernest G. Hesser of Indianapolis, Indiana, Chairman of the Committee on Vocal Affairs, to select the program for the chorus and to complete the plans for its organization. By the end of November bulletins of announcement, containing details of registration, housing, music, selection of candidates, also data concerning Quartette Competitions and an application blank for membership, were sent to all the leading supervisors in the country and to all State Chairmen.

Wide publicity was given the National Chorus through the columns of "Musical America", "The Supervisors Journal" and local newspapers. The Conference State Chairmen, State supervisors, and members of the Conference Vocal Committee also gave valuable assistance in creating interest and enthusiasm.

Supervisors were instructed as follows in selecting candidates for the chorus:

a. Only superior voices were to be considered.

b. Tone-quality was the prerequisite of paramount importance.

c. All sopranos should be able to vocalize easily to B flat above the staff; second soprano voices should be full and warm in the middle register; the altos should possess the real contralto quality, found usually only among the girls of 17 or 18 years of age; the first tenors should be able to sing the G above the staff; second basses, the low F.

The preparation of the students was the work of the individual supervisor. In this she was assisted by seven successive letters of instructions from Dr. Hollis Dann, in which he gave explicit directions regarding dynamics, tempi, interpretation, etc. Each entrant was required to memorize both words and music. The music was available in December, bound in one volume by the Gamble Hinged Music Company, Chicago, Illinois.

Applications for membership were accepted in the order of their receipt by Mr. Osburn. February 1st was set as the final entrance date; at which time the quota of 300 members, asked for by Dr. Dann, was filled and overflowing, necessitating the rejection of a number of quartets.

Competitions of both Mixed and Male Quartets entering the Chorus were arranged for. Valuable school prizes—Tiffany cups and bronze tablets were obtained from leading music magazines for these competitions. Judges chosen were the presidents and past presidents of the Conference in attendance at the Chicago Meeting and the Committee on Vocal Affairs; Peter W. Dykema of Columbia University, acting as Chairman. Arrangements were made for the winning quartet in each group to appear on the program of the Vocal Section, Thursday morning, April 19.

Arrangements for housing the chorus members were efficiently taken care of by Mr. Osburn, assisted by the local Chicago Committee, Miss Louise Hannan, vice-chairman. The twenty-fourth floor of the Stevens Hotel was set aside for the girls of both chorus and orchestra, and the thirteenth floor for the boys. A rate of $10.00 for the five days of the Conference was obtained for the students and rates of fare-and-a-half for their transporation. Adequate chaperonage was also provided for.

In order that the National Chorus might be of the greatest service to the supervisory body, supervisors were admitted to the rehearsals. Two rehearsals for full chorus were held daily, except on Monday, when only one full chorus rehearsal was scheduled. Sectional rehearsals of boys and girls separately were held that evening. Following these rehearsals, tryouts for soprano solo-parts were held, the following persons acting as judges: Miss Bernice White, New York University; Miss E. Jane Wisenall, Cincinnati, Ohio; Miss Elizabeth Kaltz and Miss Lorle Krull, Indianapolis, Indiana; and the members of the Committee on Vocal Affairs: Ernest G. Hesser, Indianapolis, Indiana; Chairman; Mrs. Mabel Spizzy, Tulsa, Oklahoma; William A. Breach, Winston-Salem, N. C.; Albert Edmund Brown, Ithaca, N. Y.; R. Lee Osburn, Maywood, Illinois.

The wide-spread influence of a National High School Chorus can hardly be measured. Participants will carry back to their respective communities greater enthusiasm for choral singing, higher standards of accomplishment,

inspiration for further study. The supervisors throughout the country profit through the careful instructions sent out by the conductor and by watching his work during rehearsals. The public is enlightened as to the high quality of the music work done in the schools and is stimulated to higher performance in adult organizations. Thus the National Chorus seems to be the leaven which leavens the whole loaf.

Following are the committees to whose untiring and efficient work is due the success of the organization of the chorus:

Organization and Registration

R. Lee Osburn, Chairman.
Dora G. Smith, Lakeview High School, Chicago.
Sadie M. Rafferty, Evanston, Illinois, High School.
Anton Embs, Oak Park and River Forest Township High School.
C. J. Espenshade, Englewood High School, Chicago.

National Committee on Vocal Affairs

Ernest G. Hesser, Indianapolis, Indiana, Chairman.
R. Lee Osburn, Maywood, Illinois.
Albert E. Brown, Ithaca, New York.
Wm. A. Breach, Winston-Salem, N. C.
Mabel Spizzy, Tulsa, Oklahoma.

Program Committee

Ernest G. Hesser, Indianapolis, Indiana, Chairman.
Laura Bryant, Ithaca, New York.
Edith M. Keller, Columbus, Ohio.
M. Claude Rosenberry, Harrisburg, Pennsylvania.

FIRST NATIONAL HIGH SCHOOL CHORUS STATISTICS

1. The expenses of the trip to Chicago were met through the following agencies:

Business firms.
Business Women's Clubs.
Chambers of Commerce.
Choirs.
Dramatic Clubs.
Elks.
Kiwanis.
Masons.
Musicians' Clubs.
Optimists.
Parents.
Parent-Teacher Organizations
Private Citizens.
Railroad Passes.
Rotary.
School.
  Music Department.
  Entertainment.
  Other School Funds.
School Board.
Self.
Subscription.

2. Nationality of parents:

Father		*Mother*	
American	109	American	106
Canadian	5	Austrian	1
Danish	1	Bohemian	1
Dutch	4	Canadian	2
English	18	Dutch	5
French	1	English	15
German	22	French	6
Greek	1	German	19
Irish	4	Irish	8
Italian	1	Italian	2
Norwegian	1	Lithuanian	1
Polish	8	Norwegian	5
Scotch	6	Polish	7
Swedish	5	Scotch	6
Swiss	1	Swedish	3
Welsh	3	Welsh	2

9 gave no answer.

3. Occupation of father:

Architect	1	Lumberman	4
Baker	3	Machinist	7
Banker	8	Manufacturer	7
Barber	3	Mechanic	12
Billiard Parlor	1	Merchant	24
Blacksmith	3	Miller	1
Broker	9	Musician	4
Butcher	1	Nightwatchman	1
Carpenter	21	Pharmacist	2
Clergyman	6	Photographer	1
Clerical	13	Physician	8
Commercial Artist	2	Police Chief	8
Dairyman	5	Printer	6
Dentist	2	Railroad Employee	14
Dyer	2	Rabbi	1
Electrician	3	Realtors	6
Engineer	12	Salesman	30
Farmer	10	Store Manager	6
Interior Decorator	1	Teacher	6
Laborer	7	Telegrapher	4
Lawyer	5	Undertaker	2

52 made no reply.

4. Are your parents musical?

Affirmative replies for both parents	168
Same for one parent	43

5. Representation by States:

Colorado	4	Nebraska	8
Illinois	67	New Jersey	13
Indiana	30	New York	11
Iowa	2	North Dakota	6
Kansas	20	Ohio	20
Kentucky	4	Oklahoma	6
Maine	4	Pennsylvania	19
Massachusetts	2	Tennessee	13
Michigan	25	Texas	5
Minnesota	6	West Virginia	11
Mississippi	2	Wisconsin	15
Missouri	1	Wyoming	3

6. First-Prize Winners in Quartet Competitions:

a. Mixed Quartet.
School: Central High School, Tulsa, Oklahoma.
Instructor: George Oscar Bowen.
Personnel: Lois Dean, Soprano; Marion Brady, Contralto; Jack Hoffman, Tenor; John Sloat, Bass.

b. Male Quartet.
School: Arsenal Technical School, Indianapolis, Ind.
Instructor: J. Russell Paxton.
Personnel: Vincent Haines, 1st Tenor; Daniel Shattuck, 2nd. Tenor; Ira Hopper, 1st. Bass; William Jones, 2nd. Bass.

BUSINESS MEETING

The business meeting of the Music Supervisors National Conference held at the Stevens Hotel, Chicago, Illinois, April 19, 1928, convened at ten forty-five o'clock, Mr. George Oscar Bowen, President of the Conference, presiding.

PRESIDENT BOWEN: I am going to ask that we have first the report of the Nominating Committee by Mr. Butterfield. Will you read the report of the Nominating Committee, please?

MR. WALTER BUTTERFIELD: In the absence of the Chairman of the Nominating Committee I shall make the report.

The ballot reads as follows:

For President: Mabelle Glenn, John C. Kendel.

Vice-President: George H. Gartlan, Russell V. Morgan.

Second Vice-President: Edwin N. C. Barnes, Paul J. Weaver.

Secretary: Leta L. Kitts, Sadie Rafferty.

Treasurer: Lee Lockhart, Frank E. Percival.

(I think that I should make a word of explanation there. You all know that Mr. A. Vernon McFee has served the Conference in the capacity of Treasurer for many years. I think all of you who have been in attendance right along appreciate what that means for Mr. McFee, and also Mrs. Mc-

Fee. It means that they stay in that booth morning, noon and night throughout the Conference; they can see nothing of the Conference; they get to none of the meetings. It is a dog's life! Mr. McFee has asked for several years that he be relieved of this responsibility and each time we have insisted that he keep it one more year. We now feel we have been too selfish in the matter; and I think you ought to know that we have made this nomination at the insistence of Mr. McFee that he be relieved of those responsibilities.)

For Auditor: Howard Clarke Davis, Lewis L. Stookey.

Board of Directors: Letha L. McClure, Mrs. Caroline Pitts.

Research Council for 1928 to 1933 (vote for three): Thaddeus P. Giddings, Jacob Kwalwasser, David E. Mattern, W. Otto Miessner, Victor L. F. Rebmann, Elsie Shaw.

Research Council for 1929 to 1934 (vote for three): Ralph Baldwin, George Oscar Bowen, Ada Bicking, Hollis Dann, Osbourne McConathy, Grace V. Wilson.

PRESIDENT BOWEN: Before proceeding further, I think it might be fitting to say that Mr. Butterfield can talk about the Treasurer's job feelingly because he had it for a number of years; I suggest that we give a rising vote of thanks to Mr. and Mrs. McFee, which is the least we can do to express to them our appreciation for their services to the Conference.

(The audience arose and applauded.)

PRESIDENT BOWEN: I am sorry they are not here.

I should like to say one thing. In former years there has been a considerable backsliding of candidates. One of the two nominated has been rather prone to get off the ticket. Personally, I think that is poor sportsmanship. I hope none of the nominees feel they should withdraw their names. Let's stand for the nomination and make it a real election!

MR. BUTTERFIELD: Might I say to this group of nominees that we have hired gunmen ready to shoot anybody who stands up and attempts to resign!

PRESIDENT BOWEN: Please prepare the ballots as soon as you receive them.

In order that an amendment may be made to our Constitution, the Constitution requires that it shall be printed in the Journal at least sixty days in advance of the business meeting at which it is to be presented; or if the amendment in question is passed upon unanimously by the Executive Board and presented to the Conference twenty-four hours before being voted upon, it may become effective. There is an amendment to be presented this morning to be voted upon tomorrow morning. It was presented to the Board of Directors yesterday and passed upon. I will call upon Mrs. Cotton to read the amendment.

SECRETARY COTTON: This is an amendment to Article 8, Section 1 of the Constitution. It proposes that the second sentence be changed so as to read: "The biennial business meeting shall be held upon the *second* day preceding the closing day of the Conference." The only change is in the insertion of the word "second."

If adopted, the business meeting would come on Wednesday instead of

on Thursday. The principal point is to give the newly elected officers time for conferences and meetings before the adjournment of the Conference.

PRESIDENT BOWEN: This amendment as read will lie on the table until the meeting tomorrow. It may be discussed then.

I shall now call for the reports of the Standing Committees and will ask first for the report of the Music Appreciation Committee, Miss Alice Keith of Cleveland, Ohio, Chairman.

REPORT OF THE STANDING COMMITTEE ON MUSIC APPRECIATION

ALICE KEITH: Six definite things were accomplished this year by the Standing Committee on Music Appreciation.

First, the Committee was reorganized to include members from each of the sectional conferences with the idea in view that by such organization the sectional meetings could keep more closely in touch with the National Committee. The personnel of the committee is as follows:

Alice Keith, Cleveland, Ohio, Chairman.
Edwin N. C. Barnes, Washington, D. C.
Lenore Coffin, Indianapolis, Ind.
Inez Field Damon, Lowell, Mass.
Mabelle Glenn, Kansas City, Mo.
Louis Mohler, New York City.
Frances Dickey Newenham, Seattle, Wash.
Edith Rhetts, Detroit, Mich.
Helen Roberts, Cincinnati, Ohio.
Sudie L. Williams, Dallas, Tex.
Grace P. Woodman, Jacksonville, Fla.

Second, it was decided that the duty of arranging the programs for each Biennial Conference should be assumed by the committee and that each member should assist his own sectional conference president in every possible way to develop a strong appreciation division in the sectional conference of which he is a member.

Third, the committee sponsored this year for the first time a luncheon at which the many leaders in Appreciation from all parts of the United States met informally and briefly discussed their own particular work. Percy Scholes, of London, was the principal speaker. A similar luncheon will be scheduled by the committee for each national conference.

Fourth, plans were begun for a suggestive course of study, in which aims for each grade will be enumerated. Each committee member is to submit his outline to the chairman by the end of the current school year. The results will be tabulated and redistributed for criticism and correction.

Fifth, a request for a special department in the *Music Supervisors Journal* was made. Reports and articles by each member of the committee should make up this section, and matters of special interest from all parts of the

United States should be discussed. The board of editors has assured us that space will be given for the discussion of Appreciation problems.

Sixth, a letter of Walter Damrosch's was formulated at his request, making the following recommendations regarding the series of symphony concerts which will be broadcast next year under his direction:

First, concerts should be bi-weekly and not over a half hour in length.

Second, bulletins containing help for preparing the class room teacher should be mailed out in advance of concerts.

Third, lessons should be carefully graded.

Fourth, the coöperation of state departments of education, parent-teacher associations and music clubs should be enlisted.

We apologize for not accomplishing more, but the present chairman has been in office for only a few weeks. We hope this committee will continue to function and the work of Appreciation will continue to grow. (Applause)

PRESIDENT BOWEN: What will you do with this report?

MISS KEITH: I vote the report be accepted.

(The motion was seconded, and, being put to a vote, was carried.)

PRESIDENT BOWEN: I shall now ask for the Report of the Committee on Music Contests, Mr. Frank Beach.

REPORT OF THE STANDING COMMITTEE ON CONTESTS

MR. FRANK A. BEACH: The Committee on Music Contests is composed of individuals scattered over the country who are intimately related to the contest movement. This Committee is working in conjunction with a Committee from the Research Council which will, at a later date, evaluate the contest movement.

A more complete report will be given at the session on Music Competition tomorrow morning, so I shall here give only a brief statement as to the activities of the committee during the year.*

The Committee has concerned itself with two projects. First, a survey to discover the present status of the contest movement as well as certain questions of procedure. Second, a compilation of suitable test pieces for competitions.

Among the findings which may be of interest are: The survey indicates very plainly that the contest movement is by no means on the wane. In only two instances do we find a decrease of interest; in many states there is evidence of a very marked increase. Attendance at State contests ranges from two thousand to nine thousand in one state where the district elimination plan is in vogue.

The practice of allowing contest groups to choose their own material is not favored. Some contests submit a list from which a choice must be made. A combination of a set piece and a selection chosen by the supervisor is frequently employed. The most favored plan is the selection of one contest selection which is used by all contestants of the particular group. The disadvantage of this plan is said to be outweighed by the raising of the

* See pages 269 ff.

musical standard among the smaller schools, especially, and by more intelligent, efficient judging on the part of the officials.

The method of recording the judgment favors score sheets or stenographic comment to the end that the individual schools may know their points of strength and weakness.

A very unique plan of judging has been tried in a local Kansas contest. The supervisors themselves have served as their own board of judges in a series of several events. The plan has worked reasonably well. It has this objection: The supervisors find themselves over-taxed in endeavoring to judge and conduct their groups alternately.

The plan of public comment of a general nature by the judges is favored but remarks upon the performance of individual groups is considered of questionable value.

The employment of persons of experience as judges is urged, persons who are familiar with public school music conditions and standards, and who are specialists in the field in which they officiate.

The weight of opinion is in favor of limiting school contests to ensemble events and awards to very inexpensive trophies. The importance of developing sportsmanship of the right sort is repeatedly emphasized. This slogan is recommended, "Not to win a prize or to defeat an opponent, but to pace each other on the road to excellence."

The development of the festival idea is growing in favor in every section, the festival to include coöperative programs, massed numbers by the competing groups and imported artists of unquestioned excellence; the contest to be a feature in this general program. In one or two instances the elimination of a contest has been attempted, but only one report indicates that this stimlus may be done away with.

States in which contests have been conducted for a period of years report a noticeable improvement in the quality of work presented, and also a favorable reflex interest in the work of the individual schools. In a few isolated instances contests have been unduly stressed. They have been made the objective of the year's work. In others hard feeling has resulted, and in one case the contest has been abandoned for a two-year period. In speaking to Mr. Scholes about this question he said there was no evidence in England of a lessening of interest because schools failed to place. Experience in the State Competition in Kansas is exactly in line with this. We have a contest to which schools have been coming for twelve years, but they come for the benefit which they derive from hearing the other groups, for the Conference between the judges and supervisors, and lastly for the stenographic report and the score sheets which are submitted on their work. In instances where the popularity of the contest has decreased, this condition seems to be due to the absence of constructive comment or a lack of sportsmanship—not always on the part of the pupils.

(It was moved and seconded that the report be accepted.)

PRESIDENT BOWEN: Is there any discussion? I am sure we are all in accord with the significant steps which this Committee is taking, and that we are glad there is a wider interest in contests, particularly in the

festival feature of the contest. It ought to lead to better things in class work, both choral and instrumental, in our schools.

(The motion was carried.)

PRESIDENT BOWEN: Two years ago in Detroit, your President was directed to appoint a Committee to consider the matter of a permanent Executive Secretary. You will recall that this matter has been up for a number of years. Mr. Gehrkens first brought it up, I believe, at the Cleveland meeting. A special Committee has gone into the possibilities rather thoroughly and they have a report to make this morning. Mr. Weaver is Chairman of the Committee.

REPORT OF THE COMMITTEE ON CONFERENCE BUSINESS MANAGEMENT

MR. WEAVER: This Committee has consisted of Mr. Dykema and Mr. Gehrkens and myself as Chairman. As Mr. Bowen has told you, the Committee has done a lot of work on this problem but feels that its report this morning is very unsatisfactory.

About a month ago we came to the conclusion that we could not reach a decision until this week when we could discuss problems thoroughly, but unfortunately the three members of the Committee have been so engaged with Conference business that we have been unable to get very much done with this problem. As a matter of fact, Mr. Dykema has been unable to meet with us this week. Mr. Bowen has met with Mr. Gehrkens and me in his ex officio capacity.

The Committee feels that the greatest single need of the Conference is a full time, high grade Executive Secretary, and we recommend therefore that definite plans be made for securing such a Secretary in 1930. Since this matter is of such extreme importance to the welfare of the Conference, we recommend also that every attempt be made during the next two years, first to raise additional funds, and second to economize in every possible way so that an adequate salary may be paid.

This report is unsatisfactory to the members of the Committee who have been working together this week. We had hoped to be able to recommend revision of the Constitution to include the engagement now of a full time, adequately paid Executive Secretary who would have in hand all the business management of the Conference.

This Conference is the largest association of music teachers in the world. The business side of our organization is very complex, especially since we are working through six Conferences instead of one. The interrelations of the six Conferences create new business problems which need a business man to direct and to solve them. Anyone who thinks seriously about the situation will realize its great importance to the Conference, and agree with the Committee that we must have a salaried and capable Executive Secretary.

The whole problem is one of financing the salary for such a person. After exhausting all the possibilities, we find that the Conference is not in a position now to pay the type of man whom we would have to have, the type

of man to whom such great responsibilities could be given. We hope that two years hence the Conference will be in position to pay that type of salary.

We therefore feel that the Conference should take some preliminary steps during these next two years looking to the inauguration of an adequate plan at that time. The steps to be taken now are matters of administrative detail and are not being reported to you in this meeting because they are the type of details which, in the past, have always been controlled by the Executive Committee of the Conference. The Executive Committee of the Conference has already given serious consideration to those administrative details and has taken some action. Further action will be taken tomorrow and plans will be announced in the Journal in its first issue next fall explaining to the Conference at large the revision of our working scheme for the next two years which will, we hope, make it possible for us to recommend two years hence the engaging of a paid Executive Secretary. (Applause)

PRESIDENT BOWEN: If any action is necessary on this, it would be to the effect that the report be accepted and the Committee continued. I am sure none of us are at all doubtful as to the necessity of some such step as this. We realize the amount of work that has been given to the Editor and second Vice-President. But I no longer have very much sympathy for the President who says, "This is a hard job." He has two years in which to do it and that is plenty of time. If he leaves it to the last month that is his own fault. Are there any remarks on this report?

MR. BIRGE: I move the report be accepted.

(The motion was seconded, was put to a vote and carried.)

PRESIDENT BOWEN: We will now have the report of the Committee on Vocal Music activities. You will recall that the President was requested two years ago to name a Committee on Vocal Activities which would parallel the work of the Committee on Instrumental Activities. We will have the report by Mr. Hesser.

REPORT OF THE COMMITTEE ON VOCAL AFFAIRS

MR. HESSER: At the Detroit meeting of the Board of Directors of the Music Supervisors National Conference, a resolution was passed authorizing the appointment by the President of the Committee on Vocal Music Affairs, this committee to promote a piece of work similar to that of the Instrumental Committee of the Conference. President Bowen appointed the following committee: Chairman, Ernest G. Hesser, Indianapolis, Indiana, representing the North Central Conference; William Breach, Winston-Salem, North Carolina, representing the Southern Conference; Albert E. Brown, Ithaca, New York, representing the Eastern Conference; Mrs. Mabel Spizzy, Tulsa, Oklahoma, representing the Southwest Conference; and R. Lee Osburn, Maywood, Illinois, member-at-large, representing the National Conference.

In the beginning the Committee made a list of some of the phases of school music, which to their minds should be given special attention. Following is the list:

1. Vocal class instruction in the Senior High School.
2. Assembly singing.
3. Student leadership of choral organizations.
4. Vocational music.
5. Kindergarten music.
6. Music clubs (vocal) in Junior and Senior High Schools.
7. Contests of vocal organizations.
8. The adolescent voice.
9. Conservation of the child voice.
10. Vocal material for school use, including cantatas, operas, and operettas.
11. Choruses and ensemble groups of teachers in service, conducted with a view to teaching choral conducting.
12. Vocal musical preparation of the grade teacher, to include, in addition to her own proficiency, a knowledge of the child-voice, material, interpretation, standard of tone-quality, etc.
13. More time for music in teacher training institutions.

The first work of the committee evolved itself from the organization of the National High School Chorus. That was to assist Dr. Hollis Dann, director of the National High School Chorus, in selecting the program for the Chorus. For this purpose several members of the committee met with Dr. Dann, October 28 in Chicago, where the program as it now stands was made. R. Lee Osburn, the member-at-large of the Vocal Committee, was made Chairman of the committee on organization of the National Chorus.

The next work of importance was the organization of the Vocal Section conference program, the chairman of the Vocal Affairs Committee logically becoming the chairman of this program. It was the feeling that this program should be as practical as possible and to this end demonstrations with student groups were included.

Urged by requests from various sources, the committee next turned its attention to Choral Contests. But, being informed by President Bowen that research along this line was already being conducted by a sub-committee of the National Research Council, and that a sectional meeting devoted to Competition Festivals was also scheduled on the Conference program, the Vocal Committee deemed its work a duplication and for the present withdrew from this field.

At present, the Vocal Committee is studying the matter of Vocal Class Instruction, which seems to be forging to the front in high school music. The Vocal Committee page in the May issue of *The Journal* will include articles on Vocal Class Instruction from Herbert Witherspoon, President of the Chicago Musical College, and Alfred Spouse, instructor in the Rochester (N. Y.) high schools. Both these men write with authority from their own experience in this field.

The Vocal Committee's aim is one of service. It is glad to receive suggestions from the field regarding its work, both present and future.

PRESIDENT BOWEN: I should explain that this committee was appointed before the organization of the Northwest Conference; otherwise

there would have been a member on the committee from that Conference. This committee has made a good start and we are going to see some of the fruits of their efforts tomorrow night. What shall we do with this report?

(The adoption of the report was moved, seconded and carried.)

PRESIDENT BOWEN: We shall now have the report by the Chairman of the Committee on Instrumental Affairs, Mr. Maddy.

REPORT OF THE COMMITTEE ON INSTRUMENTAL AFFAIRS

MR. MADDY: This report marks the conclusion of six years of activity on the part of the Committee on Instrumental Affairs, in which time the subject of instrumental music has grown from an experiment to a regular subject in many of the school systems in America. The success of the Committee is due in a large measure to the wholehearted support and coöperation of the National Bureau for the Advancement of Music, through the untiring efforts of Mr. C. M. Tremaine, director of the Bureau and secretary of the Committee. The Bureau has been able to get adequate financial support for the projects of the Committee, with the result that constructive policies have been undertaken and carried out. The Committee on Instrumental Affairs has not received or requested any funds for its work from the Conference.

The following is a list of the major activities carried out by the Committee on Instrumental Affairs during the past two years:

(1) Continued development of state and national school band contests, in coöperation with the National Bureau. This development began in 1924. Prior to that time there was but one representative state contest, together with two or three others, each with three or four bands participating, and a so-called national contest, all these with a total entry list of probably less than sixty bands. In 1926 the Committee conducted or coöperated in the conduct of fifteen state, one inter-state, and the first national contest on a basis of state units. The latter contest was held in Fostoria, Ohio, with thirteen bands in attendance, representing the winning bands from ten states. In 1927 the number of state contests increased to twenty, and the national contest, held at Council Bluffs, Iowa, brought twenty-three bands from fourteen states. A total of over 300 bands competed in the various state contests, culminating in the 1927 national band contest. The national contest will be held this year at Joliet, Ill., where preparations are being made for 30 to 35 participating bands. There will be 450 or more entries in the various state contests. The dates of the national are May 24, 25 and 26. It is hoped that a large number of supervisors will find it possible to attend this event and get some idea of the magnitude of the band development which is being fostered by the Committee.

(2) Organization and guidance of National School Band Association. This Association was formed during the 1926 national band contest by the directors and members of the competing bands. The membership has grown to over 4,000, and is expected to reach 15,000 in another year.

(3) The establishment of symphonic band instrumentation to bring the band to a standard similar to the symphony orchestra standard of instrumentation, this while giving encouragement also to the purely marching or military type. An Advisory Committee was formed consisting of John Philip Sousa, Edwin Franko Goldman, Frederick A. Stock, Taylor Branson and Herbert L. Clarke, with whom the matter of instrumentation was discussed and a standard agreed upon. This standard is used as the basis for judging instrumentation in the various contests, and as instrumentation counts 20% of the total rating, practically all school bands are striving to attain the symphonic band instrumentation, just as all school orchestras are striving to attain symphony orchestra instrumentation. The result is a far better musical organization than was possible before such a standard was adopted. Professional bands are rapidly adopting this standard instrumentation also. It should be stated, however, that in the school band contests special consideration is given to bands lacking the full instrumentation, provided they are well balanced.

(4) Coöperating with publishers in providing suitable material for school bands and orchestras. Practically all publishers have sought the advice of the Committee in ascertaining the needs of school instrumental music and have been eager to provide the type of material needed, whether or not the immediate prospects of financial return were good. The Oliver Ditson Company published the first full scores for school orchestra several years ago, when there was practically no call for such scores, and Carl Fischer, Inc., published the first full score for band last year.

By fostering the use of scores as the means of more efficient training of orchestras and bands the Committee has been largely instrumental in creating sufficient demand for such scores to warrant the general practice of issuing scores for orchestra, and it is believed the time is not far distant when full scores for band will be considered a necessity. The list of selections for the 1928 National Band Contest contains six numbers for which scores are published, while all of the numbers on the orchestra contest list have published scores.

(5) Extension of contest activities to include state and national school orchestra contests. The Committee is coöperating with the National Bureau in organizing school orchestra contests in states where such contests have not existed previously, as well as helping those established previously. If a sufficient number of entries are received a national contest will be held this year. However, it is doubtful if a national orchestra contest will develop before next year or the year following.

(6) Study of contests and subsequent improvement of methods of conducting and judging same. Recent innovations include sight-reading tests, re-classification of bands and orchestras, massed performances prepared in advance by the various units participating.

(7) Publication and distribution of bulletins and reports designed to im-

prove conditions, to enlist the support of school authorities and communities, and to guide the music supervisor in numerous ways. These bulletins and reports are published by the National Bureau for the Advancement of Music and distributed without cost in single copies on request. A list of these publications may be had by addressing the secretary of the Committee.

(8) Organization of Piano Class Committee as a part of the Committee on Instrumental Affairs for the purpose of spreading piano class instruction on a purely educational basis. This Committee met in New York in February and outlined aims and objectives which will be found in a separate report appended at the close of this report.

(9) The Committee indorses the National High School Orchestra Camp project and recommends the indorsement of the Conference.

(10) The Committee is fostering the growth of national, sectional and state orchestras, bands and other organizations and is working for increased credit and recognition for all branches of music.

(11) The Committee maintains an information bureau with headquarters in the offices of the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, where all inquiries pertaining to instrumental music will receive attention.

Future Plans of the Committee

(1) It is proposed that this Committee or its successor make a comprehensive survey of instrumental music conditions throughout the country in coöperation with the National Bureau for the Advancement of Music. In order to facilitate the making of such a survey the Committee recommends that the President of the Music Supervisors National Conference appoint one member of each state advisory committee to serve as a representative of the committee or empower the chairman of this committee to appoint a representative in each state to assist in the conduct of the proposed survey, if undertaken, and in other matters under the supervision of the Committee.

(2) It is proposed that the survey of orchestra material made by Dr. Rebmann for the Committee several years ago and published as a Conference Bulletin be revised and brought up to date during the next school year.

(3) It is proposed that the survey of band material made two years ago by Harry Clarke and Russell Morgan for the Committee and published by the National Bureau be revised and brought up to date in time for the next biennial meeting of the Conference.

(4) It is proposed that the Committee on Instrumental Affairs be enlarged to include the members of the Piano Class Committee, and that the whole Committee be divided into two sub-committees, one for bands, orchestras and class instruction in these instruments, the other on piano instruction.

(5) The Committee expects to publish the report of the Piano Class Committee for free distribution by the National Bureau for the Advance-

ment of Music and to foster in every way the growth of piano classes in the schools. A preliminary copy of the Guide will be available at this Conference for those who desire to see it.

The Committee recommends to all school boards the study and investigation of group piano teaching, with a view to inaugurating it in their schools. It approves the manual prepared by the Piano Section of the Committee for the guidance of school superintendents, music supervisors and class piano teachers, and approves the policy of the Piano Section not to advocate any particular method but to leave this to the selection of the individual teacher and school system. Furthermore, it regards as a notable achievement the fact that the members of the Piano Section, each working from his own background, were able to collect and organize so valuable a common fund of information and suggestions, and this without touching upon the details of any individual method or course.

In closing let me state that the Committee on Instrumental Affairs has gained the respect and confidence of the music world at large inclusive of professional musicians, publishers, commercial concerns and educators in general to such an extent that recommendations of the Committee are accepted as authoritative in all quarters. Under such circumstances the Committee can function to even greater advantage in the future than in the past.

The Committee was organized for the purpose of promoting instrumental music in the schools. In so doing it has never stepped outside its province, nor has it sought to interfere with the progress of other branches of music study. We believe we have justified our existence and recommend the continuance of the Committee's activities, which we feel sure are of benefit to the Conference and to the development of music in America.

REPORT OF THE SUBCOMMITTEE ON CLASS PIANO INSTRUCTION

A Guide for Conducting Piano Classes in the Schools

How This Manual Came to Be Written

The group which has prepared this booklet—the Piano Section of the Committee on Instrumental Affairs of the Music Supervisors National Conference—has done so with the aim of helping school administrators and music educators who have become interested in organizing and conducting piano classes. The many parent-teacher associations, music clubs, women's clubs and individuals who are also in touch with developments in the field and eager for more information, will, it is hoped, find the contents helpful to them as well. The suggestions herein offered are based upon the wide collective experience of the authors, both in teaching and in training others to teach such classes.

The appointment of the group as part of the Committee on Instrumental Affairs was in itself a recognition of the progress already made by the piano class movement, and even more important, of its potentialities for the school music education of the near future. The widespread interest in piano classes,

and also the services such a group could render, had become apparent through the revelations of the survey in the booklet "Piano Classes in the Schools," previously published by the National Bureau for the Advancement of Music. These showed above all the need for more positive guidance to those who would soon be putting the plan in operation in large and small communities all over the country. To meet that need the Piano Section has prepared the present manual.

The group has, however, not relied only upon its own experience with the piano classes, but has supplemented this with the experience of practically all the other music educators who have done much in the field. It has sought to reduce to a minimum the dangers of bias and narrowness, and at the same time to increase the authority and applicability of its suggestions. The committee has served these aims further by avoiding all question of *method* and centering its attention upon the *principles* to be adhered to in the establishment and instruction of the classes. The wisdom of this course will be appreciated when it is remembered that all those on the committee except one have published piano group teaching methods. Any attempt at agreement on detail would therefore have been as difficult as agreement on principles, essentials, and objectives has proved to be easy of attainment.

Methods are, and probably always will remain, largely a matter of experience and personality; and not only the methods, but the extent to which they are used when adopted. This is another reason for their omission in this booklet, however necessary they may be in the conduct of the classes. The ample literature on methods, which will doubtless be still further increased as the movement continues to advance, will be referred to only in the bibliography. It is the hope of the committee, on the other hand, that those seeking light on the general subject and assistance in the successful introduction of the classes will find in this manual a source of practical information and counsel.

Some General Considerations

Right to a Musical Education

Every person in the world is born with some degree of musical potentiality. This endowment is a common inheritance. The heart pulse and breathing are rhythmic; the consciousness responds to tone and pitch and is exhilarated in varying degrees by their combinations. Thus it is the inherent right of everyone, and not the special privilege of a few, to have this gift, to whatever degree the individual possesses it, developed and allowed expression in musical study. For this reason the study of music has come to be considered part of the general education of everyone.

Moreover, music carries over into after life as a hobby, recreation, or vocation more readily perhaps than any other subject taught in the schools.

Stimulated by these considerations and others, the Department of Superintendance of the National Education Association, at its meeting in Dallas in March, 1927, specifically endorsed music as a fundamental subject in the curriculum. The following resolution was passed by the discussion group devoted to music:

The significant place given to music on the program of the Department of Superintendence at Dallas, and the intense interest manifested in the discussion group devoted to Music Education, indicate the desirability of some statement by the Department of Superintendence. We therefore resolve

1) that we favor the inclusion of music in the curriculum on an equality with the other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts, and that music offers possibilities, as yet but partially realized, for developing an appreciation of the finer things of life. We, therefore, recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving: time allotment; number and standard of teachers; equipment provided.

2) that we favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the "Course of Study for Music in the Rural Schools" approved by the Music Supervisors National Conference.

3) that we believe an adequate program of high school music instruction should include credit, equivalent to that given to other basic subjects, for properly supervised music study, carried on both in and out of school; moreover, the recognition of music by the high schools as a subject bearing credit toward graduation should carry with it similar recognition of its value by colleges and other institutions of higher education. We recommend further that the Department of Superintendence favor a study of present practices as to music credits.

4) that, recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive the attention of the Department of Superintendence and be included in the discussion groups of its annual program.

Progressive educators everywhere are encouraging the extension of the study of music, not only in the vocal field but, to an equal and growing extent, where competent instructors are available, in the instrumental field as well.

It was the late Dr. Charles W. Eliot who said, "Music is the best mind-trainer on the list." As if in confirmation of this judgment, voiced incidentally by other college presidents as well, Henry T. Finck, the noted music critic, quotes the experience of a famous English university:* "Positive proof that music is the best mind-trainer has come from Magdalen College, where all the musical instruction at Oxford University is given. There are many prizes and scholarships. Only ten per cent of the students at Magdalen

* "The Golden Age of Music." (Funk & Wagnalls.)

take music; yet this ten per cent take seventy-five per cent of all those prizes and scholarships, leaving only twenty-five per cent for the other ninety per cent of students. This is not the record of one year, but the average of thirty successive years."

The Part That Piano Education Should Take in the Child's Music Education

The piano is the only instrument (with the exception of the organ and harp) through which may be expressed all three major elements in music, namely, rhythm, melody and harmony. It is by far the most popular musical instrument of modern times, and the most widely used in the home, a condition likely to continue irrespective of the increase in the mechanical means of producing music. The place of the instrument in the home furnishes an important reason in itself for its study in the schools.

Ability to perform well on the piano is not only a source of life-long enjoyment but a valuable social, and sometimes a financial asset. Children who have learned to play the piano find the knowledge gained thereby to be of great benefit in the study of other musical instruments. Most music schools and conservatories require some skill on the piano as a preliminary to vocal study, and some require it also of their students on other instruments.

Aims of the Piano Class

The public school piano class seeks to do for education in this field what the public school does for education in general. It aims to teach the fundamentals and give a sufficient degree of mastery for self-expression in the easier grades of music, maintaining artistic standards throughout. This includes the making of simple accompaniments, a certain ability in sight reading, and a well trained ear. The tremendous help these accomplishments can give to school vocal music is readily apparent.

In addition the piano class serves to discover talent, one of the most important functions of all education.

Practicability of Piano Classes

Class instruction has been adopted as the most efficient and economical way to teach all academic subjects. It has been applied in music teaching, however, only during recent years and has proved to be in many ways more successful than the individual lesson, and of course far less expensive. It is probable indeed that there is no other way of realizing in practice the theory that every child has the right to a training for self-expression in music, and that piano instruction in particular should be brought within the reach of all.

Results

While low individual costs were the first incentive to the establishment of the classes in many places, these soon proved to be but one advantage among many, others of at least equal importance being efficiency and interest aroused. Experience has demonstrated again and again that in the hands of

a well trained teacher, using good modern methods, pupils have frequently accomplished more in class work, other conditions being the same, than in private study. The spirit of comradeship and rivalry in a class are factors in getting these results, stimulating and sustaining enthusiasm for the work, both during the lesson and in home practice.

Aims and Objectives of Education

The aim of education now most generally accepted is that it is to train the faculties inborn in each and every individual, so that they may be developed to their fullest, making a well rounded whole, and thus enable him to make the most of the place in society which he chooses, or is called upon, to occupy. This carries with it the full enjoyment of life. It it doubtful if any subject contributes more to fulfillment of this aim than the appreciation of music together with the power of self-expression in the art.

A notable statement of the value of music in fostering the seven primary objectives of education, as adopted by the National Education Association, is contained in the address, "Music and the Sacred Seven," by W. F. Webster, superintendent of schools in Minneapolis, Minn. It is recommended especially to all school administrators.*

Trained Teachers. Thorough Preparation Necessary. Bureau's List of Training Schools

The successful teaching of piano classes requires a high type of organization and a specialized teaching technique, rarely encountered among private teachers of music who have not had special training in the art of teaching classes. For this reason the teacher who contemplates entering the field of piano class instruction should make a careful study of the pedagogical principles underlying general school teaching, and apply these principles in her class work. (See section on class routine page 337.) A list of institutions offering courses for prospective teachers of piano classes may be had by addressing the National Bureau for the Advancement of Music.

Effect on the Private Teacher

The effect of the school piano class upon the private teacher is an important question to the school superintendent and music supervisor, for whose guidance this booklet is primarily intended. An unfavorable attitude on the part of the private teachers, caused by fear that the school classes will lessen their clientele, has in some cases created an atmosphere inimical to the success of the classes; but their attitude is never hostile where they understand the possibilities. It is therefore important for the superintendent to see that they become acquainted with these.

The fact is that the school piano classes are proving a distinct opportunity to the private teacher, and they are certain to prevail. Hundreds of

* Obtainable free in single copies from National Bureau for the Advancement of Music. This address was delivered before the meeting of the Department of Superintendence, National Education Association, at Dallas, Texas, March, 1927, and received its hearty endorsement.

pupils enter the classes, attracted by the low price of the lesson, who would never have studied the piano under other conditions. The great majority of these pupils become so interested because of the progress made that they wish to continue their piano work with a private teacher. Many parents, otherwise indifferent, take an active interest in securing for their children the increased opportunities. There are always those children also who, because of unusual talent or other individual characteristics, are better adapted to private than to school instruction.

In many of the cities which have had most experience with the school work in piano the number of pupils taking lessons with private teachers has doubled and even tripled, and the latter are enthusiastic. The school classes establish piano study as a social custom, and the children expect it as part of their education. Where private teachers gain pupils from the classes they secure a more talented and advanced group in place of the ordinary unselected and untrained pupils. They appreciate getting the child well drilled in the fundamentals, which in the private lesson are so often irksome and slow in process. Many become so interested that they prepare themselves to teach their own beginning pupils in class rather than individually, and to fill positions as class teachers in schools and conservatories. The better the private teacher the more pupils will he recruit from the school classes, but this is as it should be.

Altogether, the school work improves general conditions and prolongs the life of the pupil with the teacher.

Approach Through Singing

The committee believes it essential that the approach to piano study should be through previously acquired singing ability. When taught in schools piano study in classes should be preceded by a year or two of vocal experience, and the first material used by the piano class should, if possible, consist of song materials.

When to Start Instruction

For the above reason it has usually been found most practical to begin piano class instruction in the third year, or, where vocal experience has been limited, in the fourth.

General Organization Plan

The Board of Education must first pass on the question of introducing piano instruction into the schools. Several plans of administration which have worked out successfully in various school systems will be given a little later (pages 333 ff), but the committee will precede these with a few general observations and recommendations of its own on matters common to all the plans.

The piano work should, of course, be under the general direction of the music supervisor, but when it grows he may perhaps desire the assistance of a special piano supervisor. The teachers of the classes should be paid

by the Board of Education, as in the case of every other subject. Nevertheless, if this arrangement cannot be effected immediately, some plan of paying the teachers through pupils' fees should be adopted.

Where pupils pay for the instruction, the fees range usually from 25 cents to 50 cents a lesson. They should be paid in advance, for a period of five or ten lessons, or a semester, to insure regularity of attendance.

An efficient teacher will instruct from 10 to 20 pupils in a class. With one lesson per week one teacher could handle the piano instruction of 300 to 400 pupils.

Pupils should pay for their own music material, since it must be taken home to be practiced, and it also proves of benefit in the home for the use of the entire family.

The fees can be made to cover the entire expense of these lessons. They may even result in a surplus, depending on the number of pupils enrolled in the classes. When turned over to the Board of Education the fees defray, or almost defray, the salary of the teacher and also other expenses incidental to the department. The items of expense include:

Special teachers conducting the classes. (Usually from $2.00 to $3.00 per hour, depending on size of city.)
Keeping pianos in tune.
Renting a piano if additional instrument is needed. (It is of course preferable that piano should be purchased.)
Printed or multigraphed assignment slips and report cards.

It is usually considered inadvisable to admit to the public school piano classes children who are taking private lessons, for there is no disposition to interfere with the work of the private teacher.

One of the vital problems in initiating the piano classes is presenting the matter to the school principal in a way that will enlist his interested coöperation. This coöperation is required in various directions and is an essential factor in making the classes a success. The experience of many cities indicates that it is well to start the classes first in a few schools where the principals are especially enthusiastic. As soon as other principals hear of the success of the classes in these schools they become desirous of having similar classes in their schools. Helpful rivalry can be worked up between schools.

After the Board of Education has decided to have piano instruction in the schools, the supervisor or class teacher should go to the principals of the different schools to get their support and decide on details.

Lesson periods vary in different localities, but the committee believes there should be at least one full hour lesson per week. It also favors holding the classes during school hours, as they are then regarded as part of the regular school program, and the spirit of the work is more easily maintained. Where classes cannot be arranged during school hours the committee recommends that they be inaugurated outside of school hours.

The size of the groups is seldom less than ten nor more than twenty. The committee recommends not more than ten with one piano.

Publicity

When piano classes are to be started in the schools, it is well to have one, and if possible more, articles in the local newspapers announcing the fact. This publicity should include statement of the success of the work in other communities throughout the country; the benefit of musical study to all; the benefit these classes will prove to the community by affording an opportunity for musical training on a democratic basis; the fact that the piano is the basic instrument, and one of the three complete instruments; and that its study lays a firm foundation for all future musical study, whatever it may be. Announcement should be made of the schools where the classes will be formed, together with price of the lesson, hours, and general outline of the work to be accomplished by the pupils during the first year.

These articles should be accompanied or followed by pictures of the piano classes and local news reels illustrating their activity.

Music clubs may share in the responsibility of these classes, and more will be said on this subject later in this manual.

Organization Within the School

After it has been decided to organize one or more piano classes in the school, announcement should be made in all the rooms where pupils are eligible, and printed or multigraphed notifications supplied, to be taken home to the parents. This material should contain all the essential details of the class, such as the price of the lesson, price of pupil's material, and of the work to be accomplished. It should also state the advisability of the pupils remaining in the class for the entire year's work. The parents may be urged to visit the class often, to better supervise home practice.

It is recommended, as a first step, that a canvass be made to ascertain which pupils are taking music lessons and which have pianos. The following is a form which might be used, to be answered by pupil or parent.

1. What musical instrument have you in your home?.....
2. Are you taking music lessons?.....
3. If so, on what instrument?.....
4. Have you taken lessons in the past?.....
5. If so, for how long?.....

Signed .....

Address .....

.....

A note something like the following could then be sent to parents of the children who are not taking lessons:

To the mothers of.....school children.

We are informed that you have a piano at home and that your child is not taking lessons. We are wondering whether you would be interested in the piano classes which are being taught in this school.

The fee is $2.00 per term, payable in advance, the number of lessons in the term depending upon the number of children enrolled in the class. The average price of a lesson is about 20 cents.

If you are interested and would like to have your child take this work, please indicate below by signing and returning this notice to the office:

I wish to have my child register for piano class lessons.

Name.....

A registration blank is advised. (See sample, page 343.)

The experience of the committee shows that it is better to have pupil's fees, where these are paid, collected in advance, or at the first lesson, either by the piano teacher, regular school teacher, or principal, as decided by the principal. This avoids loss of time later and is especially helpful in securing regularity of attendance. Children should not be permitted to enter the class after the third or fourth lesson. As noted in the reports under the next heading, it is sometimes found desirable to admit to the classes, or retain in them, only children keeping up well with their other school work.

All piano classes should be arranged so that the pupils can get to class promptly and without interruption. The coöperation of the principal is necessary to achieve this. The piano teacher in turn should dismiss her groups in time for their next class.

It is advisable to keep the grades separate whenever possible. If this cannot be done pupils in the third grade, at least, should be taught in separate classes from those in the upper grades. If possible keep the classes graded as to ability.

The class should meet once or twice weekly for an hour. If held during school time there will be fewer interruptions and the class will be more regular in its work. Credit should be given for it the same as for any other subject, time for time.

The following plan reduces interference with other school work to a minimum. We will suppose there are four instrumental classes in the school and the teacher comes to the building every Tuesday forenoon. The classes are numbered 1, 2, 3 and 4. On the four Tuesdays of each month the classes meet as follows:

Hour	8	9	10	11	Day
Class	1	2	3	4	First Tuesday
Class	2	3	4	1	Second Tuesday
Class	3	4	1	2	Third Tuesday
Class	4	1	2	3	Fourth Tuesday

This plan allows the pupil to miss each of four regular classes once a month, which he may readily do with little or no detriment to his other school work. Thus it is easy to put the instrumental classes in school time, as the rest of the program may be ignored, instead of attempting the difficult task of arranging each child's program to suit the instrumental class.

In the event of after-school classes it is highly necessary to have the wholehearted support of the principal, in order to prevent interference by teachers keeping children after school, for makeup work or other purposes, and causing them to miss their piano lessons. Classes are usually one hour

or one-half hour long, held once or twice a week, as decided by the principal to best work in with his program.

Classes held out of school hours are usually arranged in the morning before school, sometimes at noon, 11:30-12:30 and 12:30-1:30, and after the close of school from 3-4 and from 4-5. In this way, even when classes are held out of school, it will be seen that four and possibly five classes can be arranged for the same day.

Current Practices

The committee felt it most important to supplement its own recommendations as to administration of the piano classes with reports of actual practices in a number of cities, for the two-fold purpose of avoiding even the appearance of narrowness and of furnishing sufficient illustrative material from which communities interested might select to fit their own needs. This data was collected through the prompt and generous coöperation of the school music directors, and is given in abstract in the following paragraphs:

Rochester, N. Y., *Charles H. Miller, Director of Music, Public Schools.*

There are eight or ten teachers especially employed for the piano classes, and about 1,300 pupils enrolled. Each class meets once a week for an hour lesson, the time being partly within and partly outside of school hours. The piano classes rotate, the following hours being used: 8-9, 11:30-12:30, 12:30-1:30, 3-4, and 4-5. In no case except the 3-4 o'clock hour do they take more than fifteen minutes of school time. In some schools the entire school day is used, rotating the classes.

The director of music selects the teachers and prints blanks and regulations for the children to take home to their parents, so they will understand the plan and sign up for the pupil. The work begins in the third year. The children pay tuition fees of 35c per hour, which are collected by the principal, special music teacher, or piano teacher. Some of the piano teachers make as much as $2,500 a year, while others teach only a few classes.

The groups number from seven to eight. There is usually only one piano, the children using individual keyboards of pasteboard and also more elaborate ones with movable keys. In some schools the work is done in kindergarten rooms when not otherwise used, in music rooms or basement rooms and others available.

Dallas, Texas, *Sudie L. Williams, Supervisor of Music.*

This city has an extensive and most successful school piano class system, now in its third year of operation. The classes are held in thirty-two of the forty elementary schools, and the department is self-supporting, even showing a surplus of $500-$750 each year, after all expenses are paid, including music used by the children. The work is done before and after school hours, in lesson periods of one hour each. The director of the department is paid $225.00 per month and the teachers $25.00 for each class, each having from two to three classes. The children pay 35c per lesson, the principal collecting the fees. Pupils are eligible to the classes in the high second grade. The

groups vary from ten to sixteen for beginners and from ten to thirteen for the more advanced. Two pianos are used in each group.

KANSAS CITY, MO., *Mabelle Glenn, Director of Music.*

Classes are held in school hours and out, the former partly taking the place of other classes. The classes held out of school time are arranged for the hours of eight to nine in the morning, at noon, or after three o'clock, as may be necessary.

The tuition paid by beginning pupils is 10c an hour, in advance for one semester, and for the second year pupils 20c per lesson, all fees being collected by the principal. The Board of Education supplies any deficit. Approximately $5,000 is collected each semester from the piano class pupils, and the fund is managed through the office of the director of music and banked as a special music fund. Checks on the fund are issued once a month by the director of music in payment for the services of the piano teachers. Children are accepted in the classes from the third grade up. The first year groups have a minimum of twenty members, the second year a minimum of ten. Two pianos are used when possible, and the children have paper keyboards.

BIRMINGHAM, ALA., *Lita Kitts, Supervisor of Music.*

Classes are held twice a week during school hours, one lesson being sixty minutes in length, the other thirty. The children pay $1.60 per month, collected by the teacher. The classes are open to pupils in the third grade and above, and number from ten to twelve in the hour lesson and six in the half-hour lesson. One piano is used, and paper keyboards.

EVANSTON, ILL., *Marjorie Gallagher, Director of Piano Classes.*

Classes are held twice a week, with a lesson period of thirty minutes for children up to the seventh grade and forty-five minutes for the seventh and eighth grades. They are held during school hours, except for the seventh and eighth grade children, who take them outside of school time. The piano classes meet at the same time each lesson day, and every effort is made to schedule them so that children will not miss too important a school subject; or the recess period or study hours are utilized. The teacher is paid by the Board of Education. The work begins with the second and third grades, and the number in a group is from sixteen to eighteen in the beginners' classes and somewhat smaller in those for older or more advanced pupils. Two pianos are used when available, otherwise one, and plain cardboard keyboards.

Grades for the piano work are placed on the regular report cards, just as for other subjects. Children who are weak in regular school subjects are not allowed to remain in the piano classes. Grade teachers report that this ruling has the effect of making the children put forth extra effort in the classroom so they may be allowed to have the piano work.

RACINE, WIS., *Nan Clancy, Director of Music.*

The piano classes are held after school, one hour per week. Teachers' fees are paid by pupils at the rate of 15c per hour, and collected by the teacher in charge. The classes are open to children in the fourth to sixth

grades and each group numbers about fifteen. Twelve pianos are used. The work is in the third year and will probably be extended soon.

TOPEKA, KANSAS, *Grace V. Wilson, Director of Music.*

Class lessons are given once a week and are an hour in length. Children pay 25c per lesson, with eight in a group, using one piano. The work starts in the fourth grade.

SANTA ANNA, CALIF., *Frances Hunt Beeson, Supervisor of Music.*

One sixty-minute lesson is given per week, out of school hours. The cost to the children is 25c per lesson, payable in advance for sixteen lessons. The grades included are third through junior high, and the groups range in number from eight to sixteen. One piano is used, and paper keyboards. Next year it is planned to have the piano teacher paid by the Board of Education, and to give lessons without charge to the children who wish them and who the school authorities think will profit most by them.

MINNEAPOLIS, MINN., *T. P. Giddings, Director of Music.*

One and sometimes two sixty-minute lessons are given weekly, in school hours when it can be arranged, otherwise outside. The children pay a fee of $2.00 per term, the term including the number of lessons warranted by the aggregate sum collected, calculated at 25c per hour, and therefore depending upon the number of pupils enrolled. There are usually sixteen or less in a class, and two pianos are used when available. Individually the children use paper keyboards. The work begins with the third year children.

SAGINAW, MICH., *S. L. Flueckiger, Director of Music.*

The classes here are held within school hours, although occasionally extending one-half hour after school. There is one lesson period per week, forty-five minutes long, and it does not rotate. The teacher is paid by the Board of Education a salary of $1,800 per year, and classes are open to children in the fourth and fifth grades. The average size of the group is sixteen.

In the most successful groups the classroom teacher and the principal check up on the pupils' home practice. In one school only children with good grades in their regular subjects were admitted.

CLEVELAND, OHIO, *Russell V. Morgan, Director of Music.*
Helen L. Schwin, Supervisor of Piano Classes.

The piano classes are held out of school hours, with one sixty-minute lesson per week. Pupils pay $2.00 for a term of eight lessons. The funds are collected by the principal and forwarded to the Board of Education, which pays the teachers $1.50-$3.00 per hour, according to experience. Piano classes are started in the fourth, fifth and sixth grades, with a minimum of eight and a maximum of sixteen in a group. One piano is used and four-octave paper keyboards.

LOWELL, MASS., *Gertrude F. O'Brien, Director of Music.*

The year's instruction is divided into three terms of ten lessons each, followed by a concert in May, including solos, duets, trios, transposing, chord work, ensemble groups using three pianos, etc.

Classes begin with the third year and are held one hour per week, after school hours, from four to five o'clock. Pupils pay at the rate of 20c per lesson, and in advance for a term of ten lessons. The size of the classes is from ten to fifteen and they use one piano. With one exception the instructors are all grade teachers.

Summer classes in piano have also been held during the past two years, using the high school for the six-week session.

COUNCIL BLUFFS, IOWA, *Angie A. Middleton, Supervisor of Music.*

One sixty-minute lesson is given per week, after school hours and on Saturday. The teacher is paid by the Board of Education at the rate of $1.25 per hour. The work is open to children in the third year and the groups range in size from fifteen to twenty. Only one piano is used in a room, but a successful experiment made during the summer indicated the desirability of four or five pianos. There are about 550 pupils enrolled in the classes each year.

SPRINGFIELD, OHIO, *G. R. Humberger, Director of Music.*

The classes are held partly in school and partly out, one hour a week. They come at a regular time each lesson day. The teachers are paid by the school board a salary of $2,000.00 a year or more. Part of the fund is collected from children's fees, of 15c or 20c a lesson, various conditions governing the amount. The classes begin in the third year and number from ten to twenty in a group. Two pianos are used in each room and pasteboard keyboards.

MILWAUKEE, WIS., *Herman F. Smith, Director of Music.*
Carol Biederman, Director of Class Piano.

This city has a special director of piano classes, devoting her time to organization and supervision alone. One forty-five-minute lesson is given each week, out of school hours. The pupil buys a card for twenty lessons each semester, for which he pays $2.00 in advance. The school board pays the teachers $1.50 per lesson, and they have nothing to do with collecting the funds. The classes are open to children nine years old and over. The number in a group varies from ten to twenty, according to semester of advancement. One piano is used and pasteboard keyboards.

SOUTH BEND, IND., *Effie E. Harmon, Supervisor of Music.*

One forty-minute lesson is given per week, after school hours, at noon, and on Saturday mornings. Pupils pay 20c per lesson, and the funds are collected either by the teacher or the sponsor of the class. The works begins in the fourth grade. Number in the groups usually twelve to fifteen. Use one piano and paper keyboards.

HUNTINGTON, W. VA., *Sara Galloway, Supervisor of Music.*

Classes are held out of school hours, one sixty-minute lesson per week. Pupils pay 25c per lesson, collected by teacher in charge. Work starts in the third grade, and there are usually ten in each group. The number of pianos used varies from one to three.

MARION, ILL., *Laura A. Powell, Supervisor of Music.*

Classes are held once a week on Saturdays, for sixty minutes. Pupils pay 10c per lesson, and for ten lessons in advance. Work begins in the fifth grade. There are ten in a group, using one piano, and cardboard keyboards.

THE ROOM AND ITS EQUIPMENT

The kindergarten room, with tables and chairs, is desirable for piano classes, unless special furniture is available. A room with desks may be used, but a correct piano position is more difficult to obtain. Large desks are preferable to small ones.

The tables used should be the right height for the proper piano position or the chairs made adjustable to the height of the table. The children's feet should touch the floor or rest on a small elevation. First grade chairs fit all pretty well. These can be purchased for about $1.50 each. Card tables or sewing tables may be used. Sewing tables are better than bridge tables if folding tables are used, for two sewing tables will accommodate three students with keyboards facing in the same direction.

The manual training department can make tables out of boards, supported by standards at the ends. These tables should be twelve inches wide, if the music racks are attached. They should be eighteen inches wide, with a small molding at the back, if detached music racks are used. The racks may also be made by the manual training department, or they may be bought.

Each child should have his own music book, music rack and keyboard. Two pupils should not be allowed to use the same book, rack or keyboard.

In considering the use of various types of keyboard for piano classes the committee recommends that the following facts be taken into consideration: There are four technical elements involved in piano study—direction, spacing (width of keys), key resistance, and tone. A table or board provides the first, direction. A paper keyboard provides the first two—direction and spacing. Certain varieties of mechanical keyboard provide the first three—direction, spacing, and key resistance. A piano provides all four elements.

Keyboards may be furnished, or each child may buy his own. The keyboards should be at least four octaves in length and the exact measurement of the piano keyboard. For sanitary reasons, if cardboard keyboards are used, it is perhaps well that each child have one as his own property, and it is usually a part of the material he buys and brings to each lesson with his book.

The more pianos available the better. Classes can be taught with one piano, but it is an advantage to have at least two pianos for classes of more than ten pupils.

The classroom should be equipped with a lined blackboard or blackboard and staff-liner.

Each teacher should have a book for recording attendance and grades of the class.

CLASS ROUTINE

A fine teacher will have his work so well in mind that he can keep the class purposefully occupied, either as a whole or individually, all the time

and can give his directions either by speaking to the whole class above the sound of the instrument, by speaking to individuals, or by showing individuals what to do. This will result in efficiently using the whole time of the lesson.

Pupils are very sensitive to the efficient use of lesson time, and while they will waste time if given the slightest opportunity, they lose their respect for the teacher who is weak enough to let them do it.

The private teacher is concerned with the effort and attention of one pupil, which is relatively easy to guide, whereas the class teacher is concerned with keeping the whole class actively and purposely employed the whole time. The class hour should not be a succession of brief individual lessons.

The primary objective is to teach the individuals while the class is working. The good teacher is constantly mindful of the work of each individual in the class, and is observing, directing and assisting the individuals as the class works collectively. The most efficient use of the class time assumes the giving of individual directions without stopping the class. The teacher should confine her general statements to the utmost brevity or write them on the blackboard. Individual corrections should be so expressed, and loudly enough, that the class understands them.

The lesson should follow a definite scheme of procedure, made out in advance, with the regular educational curve (attention curve) in view. The children should be trained to follow this scheme and will readily fall into it. However, the lesson program should be flexible and the teacher must be ready to change his plan when something comes up in the class to make it necessary. A definite, well planned program must include teaching something new, reviewing something old, and perfecting something for the musical joy of a finished product.

The teacher should write the plan out in detail for his own guidance. This is an efficiency measure, for in the stress of teaching he may forget something. The teacher who has to stop and think what he is to do next will soon lose the respect of his class and invite disciplinary trouble.

It is very easy to discipline a class that is too busy at something interesting to think of anything else. Indeed, the best way to maintain discipline is to keep the pupils so busy and interested that they have no time to make trouble for the teacher. Inattention is the basic cause for disciplinary trouble and is usually traceable to poor teaching, lack of careful planning, or wasting time or lack of inspiration and enthusiasm on the part of the teacher. The teacher who knows his subject, plans every lesson to the second, *sees every pupil* all of the time, and *refuses to tolerate nonsense,* has no disciplinary problems, provided he has the divine power to inspire his pupils in their work.

It seems out of place to say that discipline should be strongly stressed in the music class, but it is a sad fact that "Music, Heavenly Maid," has no chance in a poorly disciplined class. The finest musician and most successful private teacher often fails utterly in class work unless he is willing to study class routine long and seriously. *The piano class must be quiet and orderly.* Special and constant effort must be made to eliminate all noises that are not

actually necessary. The music student *must* have keen ears. If he is trained to keep his classroom quiet he will learn to distinguish faint sounds, and this habit of sharp discrimination will help his music. If his ear is so dull that it will tolerate all kinds of noises while music is going on, his chance of becoming a keen-eared musician is slight. No sound should be heard while pupils are changing places. The teacher should move noiselessly, and only his voice or other signals should be heard. Keeping the room quiet is the best possible way to discipline the class.

Very closely connected with these matters is the subject of attention. With a quiet room the teacher's battle for perfect attention will be won. Perfect attention should be exacted from *every* pupil *every* moment of the class period.

Pupils should take their places promptly, and the lessons should begin on time, whether pupils are there are not. If the teacher waits for the slow pupils the whole group will become slow and lazy-minded.

It is in connection with all the questions discussed above that "school teaching" must come to the front and take charge. This is the stumbling block of many instrumental teachers. *It would be well for the instrumental teacher to pay great attention to the "school teaching" part of his equipment. No matter how much a teacher knows of music, he will fail utterly if he cannot command and keep the attention of his pupils.*

Seating

Each pupil should have a book and music stand of his own. Two pupils should never have to use the same book.

Pupils should be so seated that the teacher can see what each is doing and can get around among them easily to help them all.

Wherever the course of instruction requires the concentration of the children on any point, such as the blackboard, they should be seated conveniently to see that point. Not only should there be ready access for the teacher to each pupil but also ample space for the children to go easily from their seats to the piano.

Taking Places at the Piano

There should be some systematic routine for taking places at the piano. This is of the utmost importance for three reasons: (1) facility, (2) establishment of habits which prevent disorder, and (3) aid to general progress of the class.

Some teachers have found it desirable to institute a competitive system of seating. One suggestion is that those who need much help be placed on the outside of a row and the others inside. Encourage the quicker children to help the others.

Frequent short recitations are better than long ones. Class routine should not be interrupted by the teacher taking more time with the slower pupils.

Technique

Either the pieces should be graded so as to take care of the technical needs, or exercises to suit the occasion provided. A graded and logically developed plan for technical growth should underlie the course. It should include ensemble work. No instruction which neglects the demand for listening and hearing is worthy of the name.

Careful attention to the manner of seating, and to hand and arm positions should be required by the teacher in every lesson; also proper action of arm and hand.

Relationship of the Piano Lesson to the Singing Lesson

Where children have had previous vocal training, beginning piano instruction should grow out of this.

The committee is strongly in favor of the approach to the first steps being in the form of rote playing. The relationship of rote playing to note playing corresponds exactly to that of rote singing to the organized course in singing. Rote playing, therefore, should precede note playing as rote singing precedes the organized course in vocal music.

Relation to Rest of School

The lesson should be so planned that the pupils may close it with some familiar piece and be sent to their rooms in plenty of time for the next class. Prompt and orderly dismissal of the class is important.

Pianos used should be kept in tune.

The administration of the school should be so coöperative that the children get to the piano class promptly and without interruption. Children should not be kept from the class for reasons of punishment, etc.

The place where the lessons are given should be in order for that purpose in advance of the lesson.

Home Practice

The piano activities of the children outside the classroom are a matter of great concern and should be most carefully organized and directed by the teacher.

Parents should be informed that the most productive practice is that which comes from the child's own initiative, and they should be informed what the teacher has in mind for the home practice of the child. Written assignment slips furnished each pupil at the lesson, to take home for guidance in practicing, will be a help toward this end.

It is the opinion of the committee that short periods of interesting practice are superior to long, enforced periods.

In case there is no piano at home it would be desirable for the school to offer some opportunity for practice. In many communities music dealers are willing to provide a practice room for such cases. It is also possible that a music club or women's club could make some arrangement.

Class Records

Attendance records and grades of each pupil should be carefully kept. The blanks should not cover too long a duration of time.

Report cards should be given to the pupils at stated intervals of five or ten weeks. These cards should be returned with the parent's signature.

Piano Playing Contests*

The committee recommends team contests, including some ensemble playing, as representative of class work. Teams of four are a good size. Competitions between such teams should consist of solo playing and the playing of four-hand music by four players.

Contests give an opportunity for recognizing the individual, the selection of the team corresponding to the plan of advancing orchestra players from chair to chair in competitive work.

The first year contest should include children not above the third grade (or fourth if the work begins in the fourth) and who have studied not more than one year.

The second year contest should include children in the fourth and fifth grades, who have had work not more than two years.

The third year contest should include children not above sixth grade, and who have studied not more than three years.

All instruction should have been in class work.

The first year contest should include the playing of the same piece in unison by the teams of four. The second year contest should include individual playing by each pupil and the same four-hand piece played by four players on two pianos. The third year contest should include the same arrangement.

Prizes recommended for the groups and individuals are certificates, pins, or medals for individuals; or a banner or small bronze tablet for schools. The committee disapproves of elaborate or expensive prizes, especially pianos given as prizes.

It recommends local, city and county contests, and district contests including several counties.

If a city-wide contest is held under auspices outside of the schools, it is desirable for the schools to participate as far as practicable.

State and national contests may develop in the future, but the greatest value lies in the local and county contests. The National Bureau for the Advancement of Music will be interested in receiving reports of local contests, and may be able to furnish assistance in the matter of prizes.

Piano Classes in Relation to the Community

In addition to interesting the parents through demonstrations, recitals and contests, the following suggestions may prove helpful in interesting the community and increasing the incentive for children to study the piano:

* The booklet, "Piano Playing Contests," published by the National Bureau for the Advancement of Music, describes the handling of these events in a number of cities.

1. Recitals for the children by local musicians, amateur, professional and music club members, who should be drawn into the movement. Local teachers can assist. Some cities have a plan of lending players to neighboring communities.

2. Encouragement of children to play at home for their friends, thus making the piano a means of giving joy to the listeners. Encouragement also of home and school ensembles.

3. Solo appearances before classmates and with school orchestras. This opportunity should be open to pupils of private teachers as well as to the school pupils. At these appearances the piano should be placed well to the front of the stage.

4. Opportunities to accompany choruses and orchestras, solos for assemblies, playing for marching and dancing, etc.

5. Evening opportunity classes for adults, with afternoon classes also if possible.

Summary

The aim of teaching piano in classes is to make it possible to give all children a firm musical foundation on which to build for any future musical endeavor, on an instrument well adapted to fundamental work. The aim is also to take advantage of the class, a psychological unit, and cover more of the actual fundamentals in a given time than is possible in the individual lesson. The better the instruction, both musically and pianistically, the more these classes will help in the musical education of the nation.

All the suggestions in this manual have been made with these larger ends in view, as well as to guide in working out the local problem.

Piano Report Card

Date	Grade	Effort	Days Present	Days Absent	Parent's Signature

E signifies excellent; G, good; M, moderate; P, poor; F, failure.
(Parents are urged to attend classes so they can co-operate most efficiently.)

.....
Teacher

[Grades should correspond with markings used in school system.]

Pupil's Enrollment Blank

Pupil's Name..... Age.....
Grade in School.....What mark do you get in School Music .....
Assigned to Class.....Date of First Class.....
Parent's Name .....
Address ..... City .....
Father's Occupation .....
Business Address .....
Have you a piano in your home?.....
Other instruments played in home?.....
Teacher's Name .....
City and State .....

—o—

Pupil's Admission and Progress Card

Pupil's Name .....
Address .....
City and State .....
Assigned to Class .....
.....
Teacher.

TO THE PUPIL: Paste This Card In Your Note Book. You must Report Promptly and Regularly for Your Class. Do Not Miss Any Lessons, as Every One is Very Important.

MISSED LESSONS CANNOT BE MADE UP

Lesson	Attendance	Grade	Effort	Parent's Signature	Hours Practiced
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					

E signifies excellent; G, good; M, moderate; P, poor; F, failure. PARENTS ARE URGED TO VISIT CLASSES: THIS WILL ENABLE THEM TO HELP HOME PRACTICE.

MR. MADDY: You have in your hands books that were passed out at the beginning of the session, containing the report of the Piano Class Committee. The adoption of our report will include the acceptance of the Report of the Piano Class Committee, and in order to save time we have passed them out and have given you a chance to look them over to see if there is anything to which you might object. If anybody has an objection, let's have it.

MR. JOHNSTONE: I have very serious objections to accepting this report as it is, the most serious of which is that we haven't had time to read it. I believe to have you ask us to sign on the dotted line is not the kind of thing we like, nor the usual thing that you do, and that is practically what you have asked us to do.

I have read the report carefully and have made a few notes of my objections and the reasons therefor. I think this scheme of piano instruction is something which should be left to local option rather than national enforcement at this time. We know so little about it. We know that where it is well taught class piano instruction is successful, but we have heard some elegant speeches from that side of the room and also this side, saying the teacher counts so much.

Perhaps I ought not to say this. Some years ago I had a scheme for piano teaching which was an extraordinary good one. I don't hesitate to say it was good because I had nothing to do with it. Somebody told me about it, so I tried it and found it to be very good. I went to a big concern, The Aeolian Company, of which some of you have heard, and said, "I would like to show you some pupils trained according to a scheme, but not my own scheme."

Mr. Young, who had charge, said, "I am not interested in seeing your pupils. Your pupils have always played pretty well in spite of your poor methods."

So we have heard, as I was going to say, from that side of the room, how important the teacher is.

I might say that our electric light, our transportation, and many other things, are not handled by the city governments, although they should be perhaps. Why? Because we are not sure that the city governments can do them quite as well as private individuals.

We have a lot of trained private teachers. By the time we have trained public school teachers of the piano, I think it will be quite right for us as an organization to give nationwide endorsement to the plan, but I find on page seven a statement: "The successful teaching of piano classes requires a high type of organization and a specialized teaching technique rarely encountered among teachers of music who have not had special training in the art of teaching classes"; to which I say, "Amen." I also say it is not sufficient to have the technique of teaching classes, it is also necessary that somebody know a little more than the "three R's" before he can teach the piano. I am claiming that the teachers in the public schools today have not had the training in teaching piano, and it is no gainsaying this, that they have had in teaching vocal music. Look how we ask them

to go three or four years to learn how to teach vocal music. Their class instruction is not sufficient.

I could talk for a half hour naming objections. I notice on page eleven that it says, "We are not to interfere with the private teacher." That is very pretty. Somebody comes to my boss and says, "We don't want to interfere with Johnstone, but we have a man who can do this work for half the money." We can say we don't want to interfere with them; I am afraid, though, if they can get lessons for ten cents it will interfere with the private teacher. Not that I care that the private teacher might go to the wall, providing we can teach it better.

Then I believe it says something about "We will not approach those children who are already taking lessons." That is very insidious propagranda. You may not approach them, but how about stingy parents who say, "Why should I pay fifty cents (the munificent sum of fifty cents) for first class instruction when I can get lessons in school for ten cents?"

I could go on almost forever saying there are tremendous problems involved in this thing. I do think it would be a very dangerous thing for us to endorse as an organization, especially since we really haven't studied it. This thing was given out about a half hour ago but it seems only about ten minutes because the speeches are so interesting. We are asked to endorse it now as a nation. I think it is a matter for consideration, but I would like to say that I would approve the scheme entirely when we have trained our teachers for the next two years. We could bear in mind that this is the coming thing and is all right and that we have to start training teachers to do it.

Pardon me for taking so much time; the gist of my argument is, we have not as an organization given sufficient study to give a national endorsement.

PRESIDENT BOWEN: Is there any further discussion?

MR WEAVER: May I suggest that I agree with many of the things Mr. Johnstone has just said, as many of you do; but I believe there is a point of policy here which we may forget. For many years the Research Council has made reports to us which we have adopted because they were made to us by a group of delegated and thoughtful specialists. The whole country has confidence, I am sure, in the Instrumental Committee's earnest efforts. That Committee has fought and bled over this particular report as it does over every report.

My personal opinion is that the adoption of the report in toto (although it has not been read; I haven't had my eyes on a copy) would be an indication of our confidence in the committee.

PRESIDENT BOWEN: Is there any further discussion?

MR. C. M. TREMAINE: I agree with Mr. Johnstone in the statement that a thing should not be passed without deliberation, but it seems to me that one of the purposes of this Conference is accomplishment; and when you have your biennial meetings and official action or approval of a Committee's work can only be taken once in two years, it seems to me a very serious thing to pass it up two years unless you are sure that you want to.

I think there is a great deal of truth in what Mr. Johnstone says, but I think there are also a number of other things to be pointed out.

In the first place, the most eloquent answer that could possibly be given to what Mr. Johnstone says in regard to the private teachers, the public school music teacher, piano, or anything else, was given last night at the Auditorium. (Applause) Class teaching has been going on in instrumental music for some time. The public schools thought it was a part of their mission to educate the people in music, not only in theory but in instrumental work, and they undertook it. They didn't have to demonstrate a lot of competent teachers before they undertook that work, but I think they undertook it with the approval of the organization.

Had I known this question would come up, I could have brought down a map which I brought from Indianapolis on my way here, showing the interest in this work. I was asked to look into this question; I was a little skeptical about it myself and I made a survey. I wrote to a great many leading supervisors to test it. I wanted to be sure that it is practical. I said, "Do you think it is practical," and the response was remarkable. I think ninety per cent of those people replied that it was practical.

Then I wrote to some superintendents and others and I asked these other questions: Are the schools ready for it? Do they want it? And I received the same reply. So I got up a book on the basis of setting forth the facts and I tried to be as impartial as I could in that report. I wrote letters to all the music supervisors who were on the list and I received replies from nine hundred or a thousand music supervisors asking for this information.

Then I wrote to the school superintendents to ask if they would be interested, and I received replies from over six hundred school superintendents, showing that there is a real interest and a demand for information. I didn't follow it up very much, but the other people followed me up and asked me for advice which I didn't feel competent to give; and so I suggested to the Conference that here was a question that was up before the Conference whether they liked it or not. It was something the Conference couldn't get away from. They had to get advice and the only way they could get advice was to get a Committee to study it and give consideration to it; so they appointed a Committee, a Committee which had more knowledge as a group than anyone else.

They met in New York; they had some individual interests, and the question arose, "Could we accomplish anything with a special Piano Committee?" The first discussion was on matters of policy. The method was to take up the questions they thought they should guard against. And so it seems to me there isn't anything in this report that could possibly be objected to if you approve of piano class instruction. My experience has been that there is a strong interest in this work. It has proved itself to be successful, and it is up to the Conference through this Committee to see that it is done right. I don't see how we are going to develop the teachers unless we start and approve of the idea.

PRESIDENT BOWEN: Is there any further discussion? You have

heard the report of the Committee on Instrumental Activities. What will you do with it? (The adoption of the report was moved, seconded and carried.)

PRESIDENT BOWEN: We are now ready to receive invitations for the meeting place of the 1930 biennial meeting.

(An invitation was received from the State of California through Miss Frances Wright and Miss Katherine Stone of Los Angeles.)

(An invitation was received from Miss Buchanan of Oklahoma City.)

(An invitation from Mr. John C. Kendel of Denver, Colorado.)

(An invitation from Miss Monahan of Memphis.)

(An invitation from Mr. Jaquish of Atlantic City.)

(An invitation from Miss Hannan of Chicago.)

PRESIDENT BOWEN: Unless I hear some objection from the floor I am going to depart a bit from precedence and leave the straw vote until we have a larger number present. Even some of those who have given invitations are not in the hall at this time, and unless I hear objections I shall leave this vote until tomorrow morning's business meeting when I hope we shall have a larger attendance.

Unless there is some other business we will adjourn.

(The meeting adjourned at twelve-thirty o'clock.)

ADJOURNED BUSINESS MEETING

The meeting convened at eleven o'clock, Friday, April 20, 1928, President Bowen presiding.

PRESIDENT BOWEN: The first thing on the program will be to take a straw vote for the location of the next Convention.

(A straw vote was taken, with Chicago running first, Denver second, Memphis third, California and Atlantic City tying for fourth choice.)

PRESIDENT BOWEN: You understand this vote is merely a guide to the incoming President and the Board of Directors in making their decision.

MRS. FRANCES E. CLARK: I think you ought to know that a year ago, when I spoke at the State Supervisors Meeting in Long Beach, California, three members of the State Board of Education agreed that if this Conference would come to California they would so adjust the length of school term in the city chosen as to hold the schools over one or two weeks beyond their usual closing time to give time for the Eastern supervisors to get there; and that if the Conference could be put to the end of June, they would arrange that the schools would be in session. I think this is an important thing to know; the offer came from the State Board of Education.

PRESIDENT BOWEN: I should like to tell you at this time who your officers are to be for the next two years.

For the Research Council (1929 to 1934): Hollis Dann, Ada Bicking, George Oscar Bowen.

For the Research Council (1928 to 1933): T. P. Giddings, W. Otto Miessner, Victor L. F. Rebmann.

The new member of the Board of Directors, Miss Letha L. McClure of the Northwest Conference.

Your new Auditor is Howard Clarke Davis of the Eastern Conference, Fredonia, New York.

The new Treasurer is Frank E. Percival of the North Central Conference.

Your new Secretary, Miss Sadie Rafferty of the North Central Conference.

Your Second Vice-President, Paul J. Weaver of the Southern Conference.

Your new First Vice-President, George Gartlan of the Eastern Conference.

Your new President comes from the Southwest Conference: Miss Mabelle Glenn!

(The audience arose and applauded.)

PRESIDENT BOWEN: Under the heading of unfinished business we have the voting on the amendment which was presented at the meeting yesterday. Our Secretary is not here so I will ask Mr. Weaver to read it.

MR. WEAVER: The proposed amendment is to Section 1, Article 8 of the Constitution, which now reads: "The National Conference shall meet biennially between the dates of February fifteenth and July fifteenth at the discretion of the Executive Committee. The biennial business meeting shall be held upon the day preceding the close of the Conference. Twenty active members shall constitute a quorum for the transaction of business of the biennial meeting."

The proposed amendment inserts one new word, the word "second", which makes the second sentence of this article read: "The biennial business meeting shall be held upon the *second* day preceding the close of the meeting."

I wish to move the adoption, Mr. President.

(The motion was seconded.)

MR. WEAVER: The purpose of this amendment is to change the Thursday business meeting to Wednesday, which will change the Friday business to Thursday; the whole idea being that the newly elected officers should have time after their election for frequent conferences with many people in regard to meeting places, business arrangements in the Conference, and many details of Conference business. As it is now, the newly elected officers were announced last night. Everyone is always very busy on the last day of the Conference. The new officers have only today in which to lay their plans for the meeting two years hence, and it is almost impossible for them to accomplish anything. They should have an opportunity to do these things while the meeting is in session, because they can do more in an hour of personal conference than they can do in two months of letter writing.

(The motion was put to a vote and carried.)

PRESIDENT BOWEN: At this time we shall have the report of our Treasurer, Mr. McFee.

REPORT OF THE TREASURER

MR. A. VERNON McFEE: This is by no means a report; it is simply a guess, and I don't think a very accurate guess; but we can give you some idea as to the magnitude of the Conference for this year and give you some idea perhaps of what it will be in years to come.

In the seven years I have been Treasurer of this Conference, I have seen it grow from an attendance of about fourteen hundred to what it is today, when we have an attendance of forty-six hundred and seventy odd. I shall give you the figures in a few minutes. I have seen the membership enrollment go from something like two thousand active members to an enrollment today of better than five thousand. Each year the President sets a new slogan and we somehow or other manage to reach that number before the year is out. The credit is due to the wonderful organization and the wonderful assistance of the men and women who have acted as State Chairmen and have taken the interest they have in the National Conference.

The registration for 1928 up to Wednesday of this week, according to my receipt stubs, was 48 contributing members, 3200 active members, and 740 associate members, making a total of 3,988 members. This, you understand. is the registration up to Wednesday shown on the receipt stubs. The local committee has not reported completely as yet. This does not include the count of membership that we have received in the last few days here at the meeting. The figure I have for the local membership, is approximately 1100, making our total enrollment today (this isn't finished by any means) 5,188. I will make a guess and say that the enrollment for the year will exceed 5,400.

The attendance at this meeting is 4,615, as nearly as we have counted. This of course does not include the members of the high school chorus and orchestra, amounting to 600, and it does not include a great many of the chaperones and others of the boys and girls who have been in attendance at some or all of these meetings and at the meetings of the orchestra and chorus, and who should be counted as attending this meeting. It also doesn't include any of the bands or other organizations which have come to us for entertainment features. If you were to include those in our figures, the attendance would exceed 5000. So we can say rather definitely that our enrollment is over 5000 and that our attendance at this meeting is at least 4,600.

The total amount of cash that can be accounted for at the present time, that is from the memberships which I have had an opportunity to actually check up, is $11,320; and we have received this year from the Exhibitors Association $2,629; making a total of cash so far of $13,949.98. This is not the actual total by any means. I have received no cash from the local registration, and I have no way of making any guess as to how much that will be. The fiscal year ends July first, and a complete report to that date will be published in the Book of Proceedings.*

(The adoption of the report was moved, seconded and carried).

PRESIDENT BOWEN: I am now going to introduce to you the man who built this hotel, who is running it, and who is responsible for our comfort and pleasure at this meeting, Mr. Ernest Stevens. (Applause)

* See page 385.

MR. ERNEST STEVENS: I just want to tell you that we have been delighted to have the opportunity of entertaining your convention. You probably do not know it, but Mr. Bowen was the first man to make a convention reservation for the Stevens Hotel.

It is the most delightful convention we have entertained so far. The programs have been a revelation to us and the music has cheered us up and made us all happy and brightened up our whole organization.

I want to thank you for coming and I hope that whenever you think of Chicago you will come back to the Stevens Hotel. We will always hold out a hearty welcome to you here. I thank you. (Applause)

PRESIDENT BOWEN: I should like to have you see Mr. Bowman, who has acted for Mr. Stevens and has been our right hand man all the time. Mr. Bowman! (Applause)

MR. BOWMAN: I am glad to take this opportunity to say it has been a privilege for me to have the experience I have had with Mr. Bowen and those with whom he has coöperated, or whom he has directed to produce this wonderful program. I fear it will be many a moon before I shall have quite such a satisfactory and exhilarating experience as I have had, and I appreciate having had it. I thank you. (Applause)

PRESIDENT BOWEN: Mr. McFee wishes to report some more.

MR. McFEE: I haven't had an opportunity to talk to you all this week so I want to get mine all in now. Before I read this report, I should like to say in the presence of Mr. Bowman and Mr. Stevens that in all my experience of hotel managements I have never found a more wonderfully ideal place for a Conference than the Stevens Hotel. (Applause) Our treatment at this place has been wonderful. You can't express it in that word "wonderful". I have had more coöperation and more assistance from this hotel than in any city we have been in during the past seven years.

I want you to get the full report of the Exhibitors' Association which has just been handed to me.

The exhibitors have paid for exhibit space this year fees amounting to $3,522. The exhibit expenditures which were attached to the arrangement of the exhibit space and so on have been as follows:

Door and Corridor Signs	$261.50
Printing of Directory, Booklets and Letters	419.27
Announcements, Postage, etc.	50.00
Clerical and Stenographic Help	61.25
Contingent Fund	100.00
Total Expense	$892.02

The balance they have turned in to the treasury of the Conference, $2,629.98.

I want to say also that this year the exhibits have been handled in a more orderly and businesslike manner than ever before; I know you have enjoyed your visits with these men who have tried to make this exhibit such a wonderful success as it has been. (Applause)

PRESIDENT BOWEN: We need take no action upon this report of the Exhibitors' Association except to remember that they have done a wonderful piece of work for us, not only in money value but in many other ways. I shall ask now for the report of the Editor of the Journal, Mr. Weaver.

REPORT OF THE JOURNAL EDITOR

PAUL J. WEAVER: There has been a gratifying growth in the *Journal* during the two-year period just closing. The circulation has increased from approximately ten thousand to something over sixteen thousand. The *page size* was enlarged in the fall of 1926, in accordance with the plans of Mr. Bowen, the former editor. The *number* of pages has also been increased materially, from a former maximum of eighty pages to a present total of one hundred four pages in our current March and May issues. The increase in page size and in the number of pages results in almost exactly double the amount of printed material now as against the largest issue preceding this two-year period.

An important factor in this growth was the discontinuance of the Eastern School Music Herald which was formerly the official publication of the Eastern Conference; the Herald was temporarily combined with the Journal in the fall of 1926, this relation being made permanent last spring when the Eastern Conference made the Journal its official organ.

This physical growth in the magazine has, of course, been accompanied by a financial growth, both in receipts and in expenditures. The balance sheet for 1925-26 showed totals of about $13,000; that for 1926-27 showed totals of $22,000; that for 1927-28 will apparently show totals of about $25,000 (our fiscal year does not close until July 1st so this figure is necessarily inaccurate). It should be noted that these totals are somewhat misleading since they include for these last two years the cost of the Book of Proceedings (about $3,700) which did not formerly appear in the editor's report. The financial details for the year 1926-27 are printed on page 426 of the 1927 Book of Proceedings; those for the current year will appear in the 1928 Book of Proceedings.*

The increase in totals is not so significant as is the increase in net assets from year to year. As explained in the report in the 1927 Book of Proceedings, the accumulated net assets of the Journal for the twelve years of life up to 1926 was $1,120.17; the net gain for the year 1926-27 was $1,213.60; the estimated net gain for the current year will probably be slightly more than that for last year. In other words, the Journal has during these last two years made something over twice as much net profit as the total accumulated profit for the preceding twelve years. This has been made possible largely by the wise and sound policies introduced by the former editor, Mr. Bowen.

It is the opinion of your editor that the Journal should build up a total profit of several thousand dollars before any of this profit is spent. These profits are on paper up to date, and are represented not by cash on hand but

* See page 386.

by accounts receivable. The profits must, for the sake of sound business, accumulate to such an extent that there will at all times be a cash reserve on hand. The former editors, I am told, frequently had to borrow money to meet current obligations; this has been done once by the present editor; it should never be necessary, and will not be if the profit is allowed to accumulate for a reasonable length of time. Your editor is thoroughly convinced that the Journal can continue to grow in size, in effectiveness and in earning power; and that in the course of a few years the Journal will be earning a considerable income which can be applied to other Conference needs.

You can readily understand that the Journal office is a busy place. The editor has given many, many hours to the work regularly, at great sacrifice of personal interests. This year we have five people (exclusive of the editor) working in the office regularly—two on full time and three on part time, with a total number of hours daily almost equal to four full time people. In addition, we have used student help this year for emergency work, to a total of at least eight hundred hours, having sometimes as many as twelve people working in the office at one time.

Our greatest problem is our mailing list. Each name which comes to us goes through some eight processes before it finally reaches our files in permanent form. But if this were all, we wouldn't worry; for this part is merely routine procedure. The chief trouble is to find out who you are and where you live. Sometimes I think music teachers must be rent-dodgers by avocation; I reached this conclusion recently when a supervisor in an eastern state sent us his fourth new address for this school year with the comment that "it is cheaper to move than to pay rent!" At any rate, out of the fifteen thousand people who were in our files last spring, almost forty-five hundred have moved since then to new addresses. The bad part of it is that you do not tell us when you move; if you would only do that, we wouldn't mind at all. We have almost exhausted our ingenuity in trying to keep track of you; but in spite of our best efforts we have completely lost some two hundred people who were active members of the conference last year.

It is quite necessary, from every standpoint, that our mailing list be kept in accurate form, that it be up to date, that it contain only bona fide addresses and no deadwood. Our difficulties have resulted in what may seem a radical step, announcement of which will appear in our May issue. Hereafter, we will send the Journal *only* to those who give us confirmation of their addresses annually. If you do not send us your address, we will drop your name; and when you do not get your Journal we hope you will object—for then we actually will hear from you!

We have this year for the first time made an occupational index of our mailing list. We can now tell you, at any time, how many head supervisors we have in any given state or in the whole country—how many vocal teachers in the grades or in the Junior High or in the Senior High; how many instrumental supervisors, or band directors or orchestra directors; how many piano teachers; how many College teachers of theoretical or applied subjects.

We can tell you the percentage of membership in the conference for any state. We hope that these records will prove valuable from many standpoints, especially to state chairmen, campaign managers and those who wish to send specialized types of information to specialized groups.

There are two things which every supervisor can do which will help our office greatly. First, please send us your correct address in the fall of each year. Second, please send us the name and address of every person you know who should be getting the Journal and who will be helped by it. The Journal is your magazine and you, individually, must be responsible for its success.

(Upon motion regularly made and seconded, it was voted to adopt the report of the Editor of the Journal.)

PRESIDENT BOWEN: May I ask for the report of the Committee on Necrology.

REPORT OF THE COMMITTEE ON NECROLOGY

MRS. FRANCES E. CLARK: There comes to us at each of these meetings a moment such as this when we turn from the busy affairs of the Conference to a moment or two, not of sorrow, not of weeping, but of beautiful memory. We have come to feel differently, I think, in these later years about our going from this field of endeavor to another. We have come to feel truly, as one of us has voiced it in a great song, that it is but going through an open door. If we truly believe that which we so often sing and read in the Holy Writ, there is no cause or reason for sorrow, for mourning of personal loss, when one of us comes to the time to move into a higher sphere of activity. We have lost the thought, most of us, that death means cessation.

We shall always have these moments because at every Conference it is inevitable that some will have led the rest of us; and so this year, not knowing I was to secure a complete list, I am only able to speak of two of those who have been with us for very long. I had thought I would have some friends who were close to each of them say a word, but yesterday and this morning, I have been searching for one or two of our members and was unable to find them. If they will forgive me, I think I shall call upon them for just an impromptu word.

We have lost from our work this year Mr. Charles I. Rice of Worcester. Mr. Will Earhart, I know, has written a very beautiful tribute to Mr. Rice which we shall doubtless read later on, but we have here this morning Mr. Ralph Baldwin. Dare we ask Mr. Baldwin to say just a word to us about Mr. Rice and his work?

MR. RALPH BALDWIN: Without any warning, Mrs. Clark, I am proud to praise and to testify to the wonderful character, the great love of children, the splendid leadership which he carried forward for such a long period of service in the city of Worcester. A progressive figure, a solid New England conscience, a leader in the eastern part of the country in music education, he is going to be mourned by many of his many friends. And yet he was a man, as Mrs. Clark has said, who had found the open door, and we are sure of his reward.

MRS. CLARK: Just two weeks ago there passed from us Mr. Charles Congdon. It was a great sorrow to us in receiving the Founders' Greeting the other morning when Mr. Congdon could not be with us. Mr. Birge, would you please say just a word about Mr. Congdon?

MR. E. B. BIRGE: I can hardly find the words to express myself adequately at this sudden notice. I am thinking especially of Mr. Congdon's long service to school music and his intense personal interest in it.

You will remember that he was of a very inventive kind of mind; he invented many devices for school music work, some of them very, very unique. He had the initiative to bring what he had invented into some kind of use. We are most familiar perhaps with the Congdon pitch-pipe, which represented a pioneer thought; and then the Congdon music rolls and the little booklets which have been so much used as music readers. Mr. Earhart was one of the Editors with Mr. Congdon in this series.

Then you will remember how jealous Mr. Congdon always was for the good standing of public school music profession at a time when it meant something to be jealous for it. Now we are reaping the reward of that attitude that such men as Mr. Congdon showed all the time. We should hold in grateful memory the contributions of such men as Mr. Congdon.

MRS. CLARK: Mrs. Agnes Collier Heath passed away summer before last. Mrs. Heath, as you know, was one of the oldest supervisors from the point of service. My acquaintance with her began at the old Detroit summer school to which we hark back so often; she was then a teacher of rote songs for little children. In her gracious, beautiful way, she continued that type of work throughout all her long life's service here in the schools of Chicago.

(The audience arose and sang "Nearer, My God, To Thee".)

PRESIDENT BOWEN: There come to us from time to time at the meetings of this Conference those rare spirits who bring to us a splendid message and a real inspiration. Such an one has come to this Conference from over the seas, who has given us a splendid message, who has been an inspiration to us all through the week, who we hope has also been inspired by some things he has seen and heard among us. Men of this kind have ideas and ideals and Mr. Scholes last evening expressed to a group of people an idea which we feel should be presented to this Conference. So we are asking Mr. Scholes if he will speak to us at this time concerning it. (Applause)

MR. PERCY SCHOLES: Thank you very much, Mr. President and ladies and gentlemen, for this opportunity. I have been very much touched and my colleagues in Britain will be very much touched when they hear of your wonderful reception of their music representative and of the volume of greetings which with heartfelt good wishes they sent to you; I feel and think you will feel that this friendship which has existed in a loose sort of way between musicians of both nations should be encouraged and expanded. I know my colleagues in Britain have a great deal to learn from you here and perhaps there are some things that you have to learn from them. At all events, we want to know one another better; we want to get

together. I believe it will be to the advantage of both and the pleasure of life to both of us to fraternize more and not meet merely in a formal way, but especially perhaps meet in an informal way.

How can that be done? I don't know and nobody knows yet, but I wonder if you do in a general way endorse the idea that there should be gatherings held periodically, perhaps in the off year of this Conference, gatherings at which members of the music teaching profession of both nations could join. Such gatherings might in time expand themselves to take in other nations. There should be no limit to the thing.

Perhaps it would be more convenient to call first a gathering of the two nations which happen to speak the same language and which, therefore, could organize and carry through such a gathering a great deal more easily than could a group where all the languages of the Tower of Babel were to be spoken. I think when anything of this sort is to be done it should, in the first instance, be done very informally, with nothing stiff about it at all.

It might be that some of us in Europe, some of us in Britain, would organize some gathering there and that you would make it known and that any of you who cared to come would come and there would be the beginning. Such a gathering might be held in London, Oxford, or Cambridge, or held in Edinburgh, or perhaps best of all, it might be held in Switzerland in some beautiful place which would be attractive to all of you and which would also be attractive to British musicians who are very hard-worked people. In the month of August, which would probably be the most suitable month, many feel too tired to remain in London or to go to Oxford for the purpose of a professional gathering; but you would feel very much drawn to an international gathering.

My feeling is a gathering of this sort should have the very word "holiday" in its title. This should be a holiday gathering. Perhaps we might call it on the first occasion a holiday gathering of English-speaking musicians, or English-speaking school musicians. I would undertake to make it known throughout the British Empire. If we should have a gathering of Americans, Australians, South Africans, possibly people from India, certainly people from Canada, and British musicians, perhaps in the first instance a comparatively small gathering, a small and informal gathering in some hotel in Switzerland, perhaps on the shores of Lake Geneva, I think that might be the beginning of a great world movement.

Nothing like this present Conference is known in Europe, and if you could come to Europe and help us start something, first in a small way, and see it grow year by year, you would have made a great contribution to European musical culture; and you would show us something more of that spirit of good-fellowship which we don't lack, but which we sometimes cover up with our British reserve and which we are sometimes too busy to exhibit in the way which you have exhibited during the present week. The spirit of this gathering as far as I can realize is perfect, and if we could impart that spirit into Europe, if some of you would bring it with you, I feel you would find the musicians responding, and it would be a good thing for the fellowship of the world.

But above all I should look forward to the informal meeting, to the chats of one or two people getting together talking about work, as well as the beauty of the scenery. The good of this Conference, if it could be measured, perhaps would be fifty-fifty, half of it in the formal gatherings and a good half of it in the gatherings of twos and threes in the corridors, and we should hope to get plenty of that sort of good out of the Conference.

I don't know just how far we can go provided those of you here approve the idea in general. It would be something to have your approval of the idea; and then perhaps you might appoint one or two of your number to confer with one or two of our fellows from the other side. But the less we have of serious committee work and the more we have of two or three people who understand one another on each side arranging the thing easily and informally, the better we will be. I don't recommend the bringing into existence over there straightway a rigid organization; I recommend a sort of free and easy holiday gathering, very loosely organized so that even on the first occasion when the gathering is held it can develop itself in the way that is felt to be the most valuable to those present. (Applause)

MR. WEAVER: Mr. President, I move that the Conference go on record as thanking Mr. Scholes for this suggestion, and as approving of the idea expressed, and as instructing the incoming President to appoint a small Committee on International Relations to study not only this suggestion but some others that have been discussed, looking toward the possibility of working out some plan of this sort.

(The motion was seconded and carried.)

PRESIDENT BOWEN: You see it is very enticing. We would all like to go to Switzerland today.

MR. SCHOLES: The response was so general I hope there is no misunderstanding. I hope they didn't think I was inviting them in the fullest sense of the word. My resources might not permit that!

MR. WEAVER: We happen to know that Mr. Scholes has acquired a two-acre tract in Switzerland, and I think it would be nice for the Committee to ask him to pitch tents on that tract.

PRESIDENT BOWEN: We will now have the report of the National Research Council of Music Education, Mr. P. W. Dykema, chairman.

REPORT OF THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

P. W. DYKEMA, *Chairman.*

The National Research Council of Music Education made its preceding report two years ago at the National Conference at Detroit. When the Conference two years ago went on a biennial basis, the possibility of word of mouth reports of this National Council of Educational Research necessarily became limited to two year intervals. The Council, however, felt that it could not effectively continue its work if its members came together only once in two years. They therefore agreed to assemble in the alternate intervening year between the National Conference meetings and to make this time

of meeting coincident with the gathering of the Department of Superintendence of the National Education Association. Consequently, when that organization met in Dallas in February, 1927, the Council scheduled itself for two days of meetings. As a result of these meetings, material for a bulletin on tests and measurements was prepared, submitted, and finally approved. Since the Council receives its authority from the National Conference which was not in session that year, the only way of submitting the bulletin material was to send it to each of the four Conferences which then made up the united organization. This was done, the material was read and approved, and was published by our Editor. It is now available as Research Council Bulletin No. 7, and is recommended to our members as presenting the work of the Council on this much discussed subject.*

Each year there are three members who retire from the Council and who are replaced by election at the National Conference meeting. After the organization of the group as constituted for this year, the Council devoted itself to a study of seven topics, namely:

A. The certification of teachers of music in the various states of our country.
B. Newer practices and experiments in music education.
C. An inquiry into the cost of music in the schools, both absolute and comparative.
D. A study of competitive and coöperative music meets.
E. The formulation of standards for high school courses in music which should lead to a wider recognition of them for high school graduation credit and college entrance credit.
F. A study of present practices of the colleges in granting entrance credit for music, and also the granting of credit for the courses of music pursued in the college courses.
G. A clearer definition, by means of musical examples, of the note reading attainments at the end of the sixth grade as suggested in the Standard Course of Study which was adopted by the National Conference in 1921.

Some report will be given on each of these seven topics. In certain cases, the Chairman of the Subcommittee on this topic will present the report; in other cases, when there is little to report beyond an indication of the manner in which the study, still incomplete, is being carried on, the report will be presented by the General Chairman.

Topic A

THE CERTIFICATION OF TEACHERS OF MUSIC

Mr. Frank A. Beach, chairman of the sub-committee on Topic A, has asked the General Chairman to make the following report:

Committee A has been working for several months on the formulation of the practices in the certification of teachers of music in the several states.

* Obtainable from the Editor at 15c the single copy or at 10c the copy in quantities of ten or more.

The study has included the requirements for teachers and supervisors of music in the public schools; private teachers of music; directors of orchestras and bands in high schools. The purpose of the survey is to make available to members of the Conference the certification requirements for our several states and to afford state officials a basis for comparison of standards of preparation required in music education. So extensive a study is this that a complete tabulation is not possible at this time and the committee will continue its work for another year. A few of the findings will be of interest to members of the Conference and make plain the character of the report finally to be submitted.

The information already assembled reveals the fact that no uniformity exists in the matter of detailed requirements for music certification. High school graduation is pre-supposed but the college training demanded varies from one to four years. The average is two years with a notable tendency toward increasing the period of preparation to four years. The number of hours in educational subjects, psychology, methods and practice teaching varies from six to twenty-four semester hours, with an average of fourteen hours. The requirements in music including History, Theory, Applied Music and Appreciation range from fifteen to sixty hours. The remaining number of unspecified hours includes English, Public Speaking and Sociology. Six states require examination in Civics; Indiana specifically requires third grade preparation and proficiency in piano, while Idaho demands a good moral character. Oregon, Rhode Island, South Carolina and Utah specify fitness for work. Such vague and indefinite statement of requirements in the various states necessitates further and extensive correspondence.

The practices relating to the certification of private teachers is most chaotic. Alabama, Kansas, Louisiana and Montana have the same requirements as for the supervisor. Six states require from two to four years of conservatory training; four states issue certificates upon the recommendation of a special committee; thirteen states have no laws on the subject. Colorado, Kansas, and Wyoming report legislation in progress.

In response to a questionnaire regarding the certification of band and orchestra directors, nine states report special requirements. Ten have no laws whatever, and fourteen certificate upon the same basis as for general music supervision. Colorado and Connecticut require an examination and proof of teaching ability. Members of the Conference who are in possession of authentic information regarding the exact basis for certification in their own states will confer a favor by communicating with the committee.

Topic B

NEWER PRACTICES AND EXPERIMENTS IN MUSIC EDUCATION

RUSSELL V. MORGAN, Chairman of the subcommittee:

There are certain newer practices or new emphases on old ideas that are challenging the thought of all supervisors and teachers of music. This Committee is to make a study of the following topics with the thought of

assisting members of the music teaching body in the evaluation of these various problems:

1. The Platoon School.
2. Departmental organization.
3. Instruction of the individual by Dalton or similar plans.
4. Music training for the talented child.
5. Application of present tests and measurements.
6. Projects in large and small groups.
7. Coördination of singing, playing and listening.
8. Correlation with other subjects.
9. Summer music schools for children.
10. Original composition.
11. Construction and use of instruments.
12. Experiments in the development of absolute pitch.
13. Experiments in teaching sight reading with systems other than the "movable do."
14. Keyboard acquaintance through informal methods.
15. Piano and violin classes.
16. Vocal and instrumental ensembles in the elementary schools.
17. Physical response, including eurhythmics.
18. Rhythm orchestras.
19. Concerts for children.
20. Radio.

Topic C

COST OF MUSIC IN THE SCHOOLS

OSBOURNE McCONATHY, Chairman of the subcommittee:

This is a fairly complex subject, one that after considerable deliberation we felt was not our peculiar province. Without going into detail, I will report that the committee recommends the forming of a coöperative plan of action with the school accountants, who have an organization similar to this one. We are going to try to get them to appoint a committee which will coöperate with this subcommittee in a complete study of all the details of costs in public school music. These include not only the general costs but the allocations of money for various phases of public school music, and comparative studies of music costs with the costs of other subjects.

Topic D

COMPETITIVE AND CO-OPERATIVE MUSIC MEETS

Miss Mabelle Glenn, Chairman of the subcommittee, has asked the General Chairman to report as follows:

The great sweep of this movement and the varying practices make necessary a much more careful study than the committee has thus far been able to complete. At this time, therefore, little more can be done than to list the topics which are being considered. These include the statement of the differ-

ence between competitive and coöperative meets, with typical examples. With this will come a comparative evaluation of the two. As evidence of these values, there will be given not only the conclusions of the members of the investigating committee, but also a summary of the advantages and disadvantages as these have been reported by administrative officers, superintendents and principals. Necessarily, allowance will have to be made for the differences in school standards, large and small, urban and rural; those which are just started on their music program, and those that are well developed; those that have had a number of years of competitive and coöperative meets, and those that are just beginning. A study is to be made of the educational values of the various items on the contest, especial attention being given to the values of group contests as compared with individual contests. There will also be included not only the study of the numbers which are prepared before the contest, but those which are attacked for the first time, such as sight-reading tests. In all of these inquiries, the Committee maintains an open mind, and the fact that any of these items is listed here is not to be taken at this time as indicating approval. Some of the more detailed topics to be considered are:

1. Selection of material from physical, technical and artistic standpoints.
2. Methods of judging.
3. Relative importance of points in judging.
4. Number of judges.
5. Use made of adjudication—either reported only in the placement, reported orally by the judge, or printed for restricted or general circulation.
6. Importance of conferences of music teachers and judges at the conclusion of contest.
7. Types of prizes and methods of awarding them.

In general, an inquiry will be made for the finding of educational substitutes for forms which, in the opinion of the Committee, are undesirable, either for a given group or for groups still to be formed. Some of those suggested include festivals and music clinics.

Topic E

STANDARDS FOR HIGH SCHOOL COURSES IN MUSIC

Edgar B. Gordon, Chairman of the subcommittee, was called home very suddenly and did not have an opportunity to prepare a written report on this topic. It will therefore be presented informally by the General Chairman:

Mr. Gordon was called upon by the North Central Association, which is the most important of the general educational groups in this country, to formulate standards in high school music courses which would enable the administrators more definitely and more justly to evaluate credits. He desired to present this to the Educational Research Council for their aid and committee formulation, but the demand for some sort of report was so pressing that he felt it desirable to present what was then formulated and later to submit this to our Council.

This report was so valuable that it was accepted by the North Central Association, was printed in their official book which had been widely circulated, and has already been influential in setting up standards and thus establishing on a new basis the courses in the high schools. In presenting this report, Mr. Gordon used as a preamble the statement that this was only tentative, that the whole matter would be submitted to the Research Council for them to revise and possibly to replace with new material, and that after this had been prepared it would be presented anew to the North Central Association. On that basis the Research Council gave its approval to the work he had been doing and has appointed for the ensuing year a new committee which will attack from the very foundation this whole matter of the formulation of standards of methods of procedure, the introduction of subject matter, and in general anything that would be of significance and help to administrators in developing finer work in music in the high schools.

Topic F

*COLLEGE ENTRANCE REQUIREMENTS AND COLLEGE COURSES IN MUSIC**

P. W. DYKEMA, Chairman of the subcommittee:

(Topic F of which I was the Chairman and Topic G of which Mr. Birge is the Chairman, attained such proportions that they are now submitted to you in complete form as material for printing in bulletins. I, therefore, beg your indulgence, especially for my own report, because it is filled with statistics which need of course the eye as well as time for the fuller use of them. We have made it an invariable rule in all bulletins that they shall always be submitted *in toto* to the Conference. Therefore I shall read as rapidly as I can, to indicate to you whether this is the type of material which you think we should have in bulletin form for future reference.)

This subcommittee of the National Research Council of Music Education has been making a study of college entrance credits and college courses in music. The information has been obtained through a questionnaire which was formulated by this committee, and which was circulated to practically all the universities and colleges in the United States by and at the expense of the National Bureau for the Advancement of Music. The cost of tabulating the results from the 467 replies to the questionnaire was borne by the Music Supervisors National Conference. The National Bureau proposes now to print a volume containing not only the tabulated and summarized statements which are presented herewith, but also detailed information regarding the status of music in each of the 467 institutions which have replied, together with any additional information which may be gathered before the volume is printed. This bulletin summarizes and presents the major findings of the large study as at present formulated, and will, therefore, doubtless be in accord with the completed statements of the larger volume.

* The following report is published separately as Research Council Bulletin No. 8, and may be obtained from the editor at 15 cents the copy (10 cents in quantities of 10 or more).

In each case, at the beginning of a paragraph, the number corresponds to the question in the printed questionnaire.

(1) After Question 1, which simply asked for the name of the college or university replying, there followed,

(2) What is the total number of units or credits required for entrance into your institution? The predominating number is 15. Of the 389 institutions answering this question, 332 state 15; 39 state 16; and the remaining 18 have peculiar variations, some of them probably being, as in the case of 6 institutions which report 30 credits, merely a multiple of the prevailing 15.

(3) Does your college or university accept credits or units in music for entrance? Of 387 institutions replying, 330, or 85%, state that they do.

(4) If so, how long has this been the practice? The figures are so diverse on this answer that it is difficult to make any brief formulation. A number of institutions, namely 28 out of 262, state that this has always been the case; 37 state that they have done so for many years. The two largest numbers of replies are, however, in institutions which have made this their practice during the last 10 years; 64 have instituted it within the last 5 years; and 63 within the last 10 years. It would, therefore, appear that the practice of granting credit for music in institutions is increasing.

(5) How many credits or units in music are accepted for entrance? The spread of the number of units accepted in the 310 institutions replying extends from one-fourth of a credit to no fixed amount, but the most frequent practices accept 1, 2, 3 and 4 credits with a few granting as many as 5 and 6, or more. Out of 310 institutions reporting, 30 accept 4 credits; 33 accept 3 credits; 102, 1 credit; and 120, 2 credits.

(6) What is the basis of acceptance; examination or certificate? Acceptance on the basis of certificate is by far the most common. Of 318 institutions replying, only 23 stipulate that there shall be examinations; 241 accept certificate only; and 54 either certificate or examination.

(7) *Are they accepted in all colleges of the university?*

A large number of the 467 institutions which filled out the questionnaire failed to reply to this question. This is to be interpreted as indicating that there is but a single college in these institutions. Of the 241 which do reply, 178 state that music is accepted in all of the colleges. The 36 which say it is not, exclude in various answers the scientific, agricultural, fine arts, medical and law schools, whereas a few refuse to accept music credits if the student is planning to enter the music school!

(8) This long and minutely subdivided question asked for a *list of the minimum number of credits or units which an applicant must present in order to obtain any credit in music; also the maximum number of credits which would be allowed, and finally, whether the institution was contemplating a change in the maximum number which is allowed.*

Only a sketch can be given of the many aspects to that question. It is apparent that practically all the institutions which allow any credit insist that there shall be submitted at least one half of one credit out of the required 15 if any recognition is to be given to music. The largest number of institutions stipulating any particular minimum is the 48 out of 114 which

require 1 unit, while 42 allow one-half unit for the minimum. There are 11 institutions which require 2 units before any recognition will be given to music.

The figures just given apply to that aspect of music which is most frequently recognized in the colleges, namely the theoretical and factual side, involving harmony, form and analysis, appreciation and history. In this same subject, 2 credits is the most frequent maximum number which is allowed, with 45 out of 141 institutions reporting. There are 20 institutions which allow 3 credits, and 10 allow 4 credits as a maximum.

There is an increasing number of institutions which allow credit for applied music or performance. Some even permit ¼ of a unit in this subject to be presented as a minimum. The figures are, out of 89 institutions reporting as accepting applied music, 5 allow a minimum of ¼; 38 of ½; 32 of 1; 3 of 1½; 6 of 2; 1 of 3½; and 3 of 4. The maximum credit allowed for applied music out of 108 institutions reporting, are 58 giving 1 credit as a maximum; 1 giving 1½; 28 giving 2; 13 giving 3; and smaller numbers giving more than 3. The total for all forms of music for which credit is given shows the following: of 127 institutions reporting, 3 permit a minimum presentation of ¼ of a unit; 48 accept ½ of a unit; 43 accept 1 unit; 17 accept 2 units; and 16 accept more than 3 or more units. Of the 169 reporting on the maximum, 1 allows a maximum of ½; 43 of 1 credit; 65 a maximum of 4 credits; and the others more than 4 credits.

(9), (10), (11) and (12) These four questions asked *whether general college tests were used for entrance, and if so whether any of the questions were designed to test the student's musical knowledge.*

The larger number of institutions either did not reply to this, or stated that they did not use general college tests for examinations. (It must be remembered that as was disclosed in question (6), many of the institutions admit on certificate and give no examinations whatever. There is, however, a growing tendency to give these general college tests to students after they are entered, the purpose being to assist in gradation or placement. The figures, therefore, which follow are of significance both for present and for future.) Of the 76 institutions which gave a specific answer to the inquiry as to whether any of the questions in the general college tests are designed to test the student's music knowledge, 69 state no attention is paid to music, while a meagre 7 consider that music should be included, in testing a student's general knowledge.

(13) Turning now from the consideration given to music for entrance, we come to an examination of the place which music occupies in college courses. Of the 467 institutions replying to the query: *Are courses in music offered for credit in your institution?* 292, or 77½% state that they do.

(14) Of the involved and minutely subdivided question which asked for the *distribution of credit courses in music for the various degrees,* only a few general statements can here be recorded. By far the larger number of courses in music are given in the college of liberal arts and are credited for the Bachelor of Arts rather than the Bachelor of Science or Bachelor of Music degree. The figures are as follows: 317 institutions give credit for

the Bachelor of Arts degree; 187 for the Bachelor of Science degree; and 147 for the Bachelor of Music degree. The 317 for the Bachelor of Arts degree are distributed as follows: 195 in the College of Liberal Arts, and the remainder in either the College of Fine Arts or a separate music division such as a School or Conservatory of Music. The 187 for the Bachelor of Science degree are distributed as follows: 107 in the College of Liberal Arts, and the remainder in separate music divisions. The 147 for the Bachelor of Music degree are distributed as follows: 62 in the College of Liberal Arts, 29 in the College of Fine Arts, 13 in the College of Music, 29 in the Conservatory of Music, and 22 in the School of Music. A very few institutions also give music through affiliation with some schools outside of the regular college, namely 10. There are 40 institutions out of the 467 reporting which give some instruction in music not counted toward any degree. These 40 institutions are not necessarily to be classified as giving no credit recognition to music, for a number of them give both music for credit and without credit.

(15) The question which sought to ascertain the *maximum number of credits allowed toward Bachelor degrees in the Colleges of Liberal Arts for students majoring in music, for students minoring in music, and for free electives in music,* contained many subdivisions which can be reproduced only in tabulation. The following figures may be suggestive of this more detailed statement. For students majoring in music, the larger number of courses, as pointed out under question (14), are offered for the Bachelor of Arts degree. Of the 120 institutions which give the specific figures under this degree, 11 state that of the total number of credits required for graduation, 1 to 9 per cent may be obtained in music; 28 state that 10 to 19 per cent may be gained in music; 48 that 20 to 29 per cent may be gained in music; 21 that 30 to 39 per cent may be gained in music; and the remaining 12 institutions that an even larger percentage may be gained in music.

Of the 40 which give the specific figures for the Bachelor of Science degree, 7 allow 1 to 9 per cent of the total credits to be earned in music; 11 allow 10 to 19 per cent; 16 allow 20 to 29 per cent; and the remaining 6 allow 30 or more per cent.

Of the 50 giving specific figures for the Bachelor of Music degree, 1 allows 1 to 9 per cent of the total number of credits toward graduation to be earned in music; 3 allow 10 to 19 per cent; 5 allow 20 to 29 per cent; 6 allow 30 to 39 per cent; 7 allow 40 to 49 per cent; 14 allow 50 to 59 per cent; 6 allow 60 to 69 per cent; and 8 allow 70 to 79 per cent. There are a few scattering returns, namely from 18 institutions, for other degrees, including Bachelor of Music Education, Bachelor of Education, or other degrees, such as a Bachelor of Science in Music.

The figures on the minor in music follow similar lines. Again the larger attention is given to music in the Bachelor of Arts degree.

Free electives in music are most numerous in the Bachelor of Arts degree, followed by the Bachelor of Science, with a very few in the Bachelor of Music and other degrees. The figures on the first two will suffice for our purposes. Of 127 institutions reporting for the free electives in the Bachelor

of Arts degree, 32 institutions allow, of the total number of credits for graduation, 1 to 9 per cent to be gained in music; 48 allow 10 to 19 per cent in music; 37 allow 20 to 29 per cent in music; and 10 allow 40 to 49 per cent, or more. In the Bachelor of Music degree, 25 institutions reported varying percentages allowed in the free electives.

For the Bachelor of Science free electives, 24 institutions allow 1 to 9 per cent; 23 allow 10 to 19 per cent; 15 allow 20 to 29 per cent; and 3 allow 30 to 39 per cent.

(16) The query as to the unit accepted in figuring credits disclosed that of 274 institutions reporting, 219 use the semester hour as the basis; 32 the quarter hour; 11 the year hour; and 12 various other units. These units were harmonized in so far as possible in giving the number of credits in the foregoing paragraphs.

(17) Of the 340 institutions reporting on the length of the school year in weeks, 268, almost 79 per cent, have 36 weeks; 28 have 34 weeks; and the other 40 vary down to 30 and up to 40.

There is much greater variation in the lengths of the summer sessions, although here the predominant numbers are divisions of the 36 weeks which rule in the school year. Of the 212 institutions reporting, 88 have six weeks session; 29 have 9 weeks session; 41 have 12 weeks session. The two other large numbers are 19 having 8 weeks session, and 16 having 10 weeks session. The lowest number of weeks is 1 institution with 4 weeks, and the largest is 2 institutions with 16 weeks.

(18) *The number of credits required most frequently for graduation* is 120, as shown by the fact that 72 per cent, or 242 of the 378 institutions reporting, use this as the basis. To this should be added 35 which use 60 which is evidently merely a doubling of unit value. This would raise the number to 277 institutions, or 82 per cent of the total. The only other frequently used number is 130 credits, stipulated by 41 institutions. Likewise, there is great agreement regarding the number of credits which may be earned in one academic year. From 30 to 39 credits may be earned in one academic year in 289 of the 315 institutions reporting. Regarding the summer session, we find considerable variation in the number of credits which may be earned due to the considerable variations noted under Question (7) as to the length of the summer session. In general, the proportions are about the same as those which would be expected from the credits which can be earned within an academic year. The main variations are, however, between 6 credits which is most common (73 out of 190 institutions) to 12 credits (29 institutions out of 198) these evidently being merely a doubling of the 6 credits. No definite statement can be made regarding the number of credits to be earned, except in the light of the number of weeks in the summer session.

(19) Of 333 institutions reporting, almost one half, namely 151, state that they have *special courses for the training of public school supervisors.* A larger proportion, namely 154 out of 293 institutions, state that they offer music courses in the summer school.

(20) To the question, *Does your institution offer free electives in music in other Colleges and Departments, such as Medicine, Engineering, Agricul-*

ture? very few institutions replied. It is possible, and even probable that this silence means a negative reply. But the only confident statement that can be made is that 27 institutions report that they do permit students of Agriculture, Home Economics, Pharmacy, Medicine, Law, Nursing, and other special vocations to earn some credit in music.

(21) The final question, *Are music credits allowed toward higher degrees?* again met with slight response. Most of the institutions completely ignored that statement. But 22 state that they do offer some graduate work in music. Only 1 specified that this work goes beyond the Master's degree.

Topic G

*STANDARDS OF ATTAINMENT IN SIGHT SINGING AT THE END OF THE SIXTH GRADE**

E. B. BIRGE, Chairman of the subcommittee:

I want first to read one paragraph from the "Standard Course of Study":**

"Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of folksongs such as 'The Minstrel Boy.' Also knowledge of the major and minor keys and their signatures. Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole."

This pamphlet was never interpreted by the Council in terms of illustrative material. We therefore have made a selection of such material.

Our report will take the form of a sixteen-page pamphlet. On the first page will appear the following words:

"Standards of Attainment in Sight Reading at the End of the Sixth Grade. The Standard Course of Study in Music for Elementary Grades has focused attention upon attainments possible for the class as a whole rather than upon the attainments possible to a portion of the class. While in each grade mention is made of what should be done by a fraction of the class, stated as approximately 30%, no typical material representative of the capabilities of this group has yet been provided. The Research Council therefore submits as supplementary to the Standard Course of Study a number of musical examples representative of the grade of attainment assumed for the upper 30% of the class."

The second page will describe the manner in which the 24 songs are to be read: whether by the class or by the individual, whether with syllables first or with words first.

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* The following report is printed separately as Research Council Bulletin No. 9, obtainable from the Editor at 15c the copy singly, at 10c the copy in quantities of ten to one hundred, or at $5.00 the hundred.

** Research Council Bulletin No. 1, obtainable from the Editor at 15c the copy singly or at 10c the copy in quantities of ten or more.

The remaining pages will contain the notation of the songs which have been selected, as follows:

I. *One Part*

Nos. 1 and 2, to be read by the class, syllables first.
Nos. 3 and 4, to be read by the class, words first.
Nos. 5 and 6, to be read by the individual, syllables first.
Nos. 7 and 8, to be read by the individual, words first.

II. *Two Part*

Nos. 9 and 10, to be read by the class, syllables first.
Nos. 11 and 12, to be read by the class, words first.
Nos. 13 and 14, to be read by individuals, syllables first.
Nos. 15 and 16, to be read by individuals, words first.

III. *Three Part*

Nos. 17 and 18, to be read by the class, syllables first.
Nos. 19 and 20, to be read by the class, words first.
Nos. 21 and 22, to be read by individuals, syllables first.
Nos. 23 and 24, to be read by individuals, words first.

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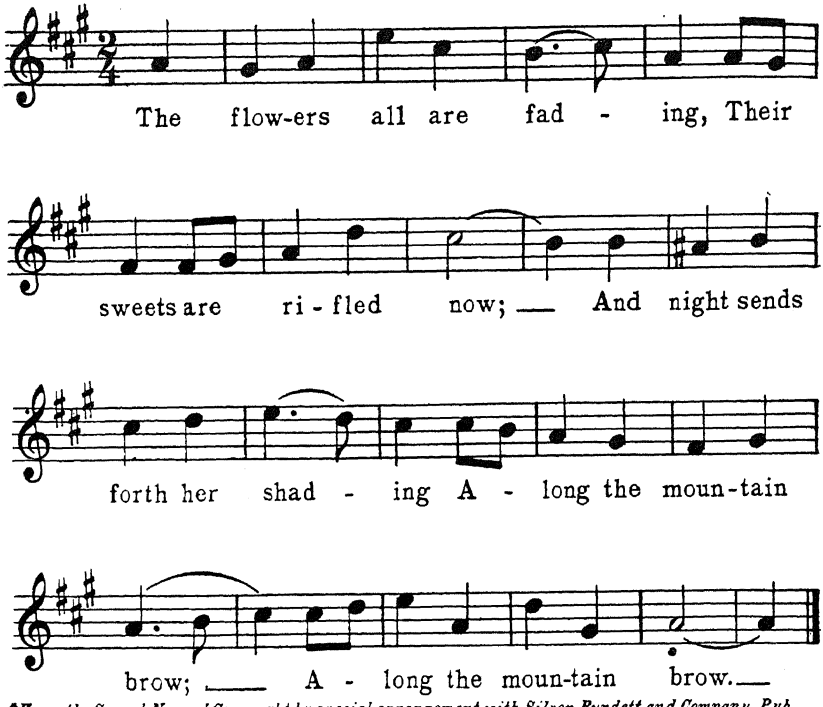
No. 1. Autumn*



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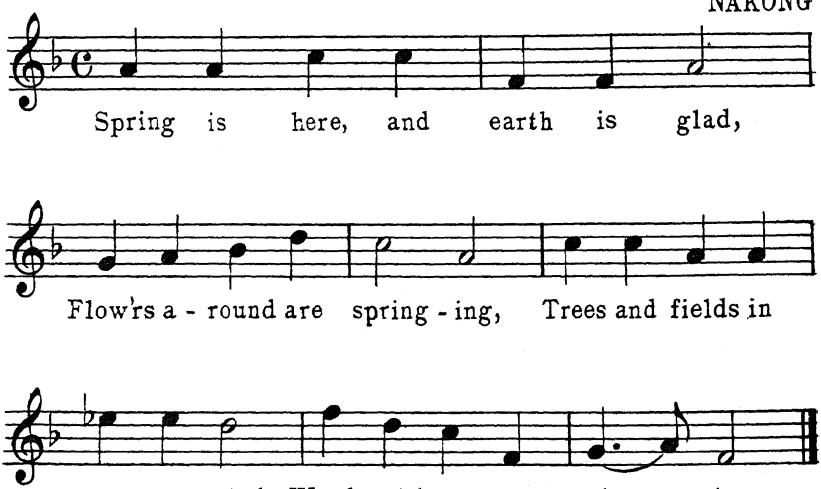
No. 2. Spring Is Here**

NAKONG



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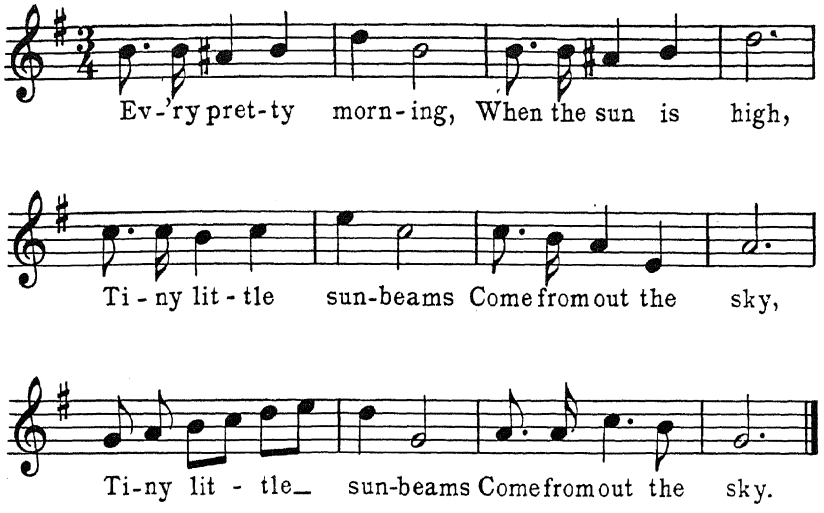
No 3. Sunbeams*

PROTHEROE



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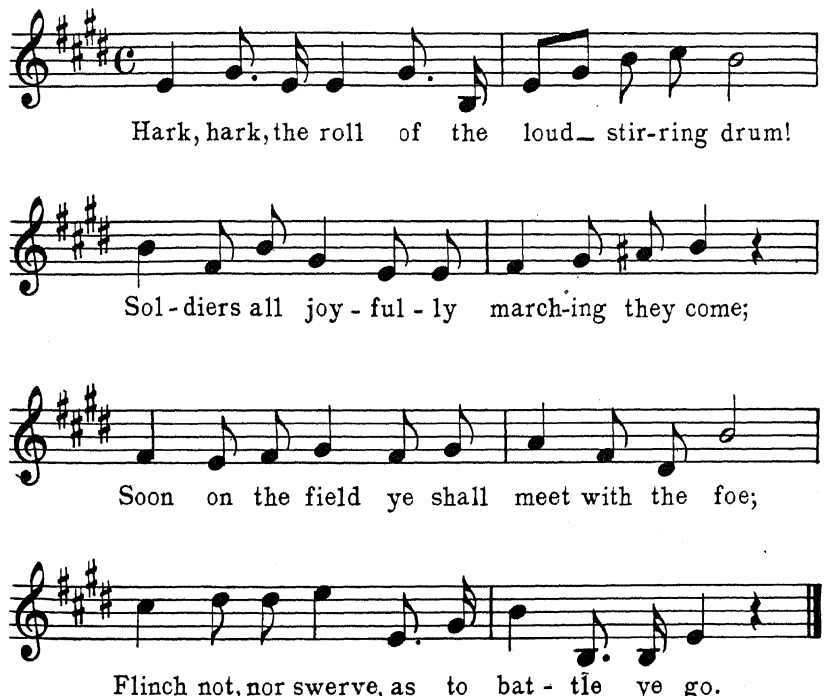
No 4. Battle Song**



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No5. Come Lovely May*

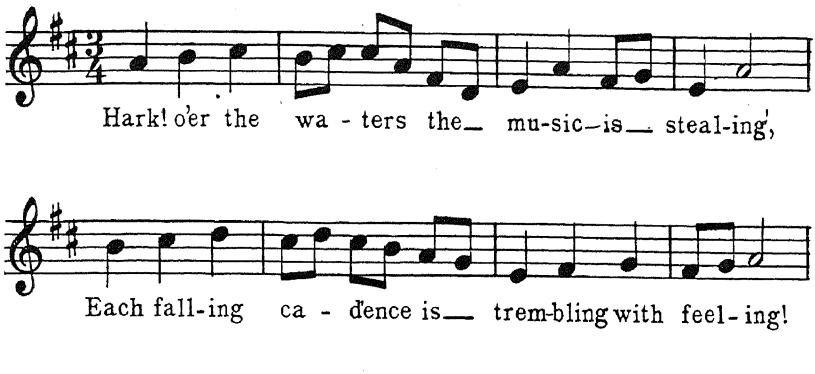
*From the Second Normal, Copyright, by special arrangement with Silver, Burdett and Company, Pub.

No6. The Forget-Me-Not**

WALTER H. AIKEN

**From the Third Melodic, Copyright, by special arrangement with American Book Company, Publishers.

No. 7. Music on the Lake*



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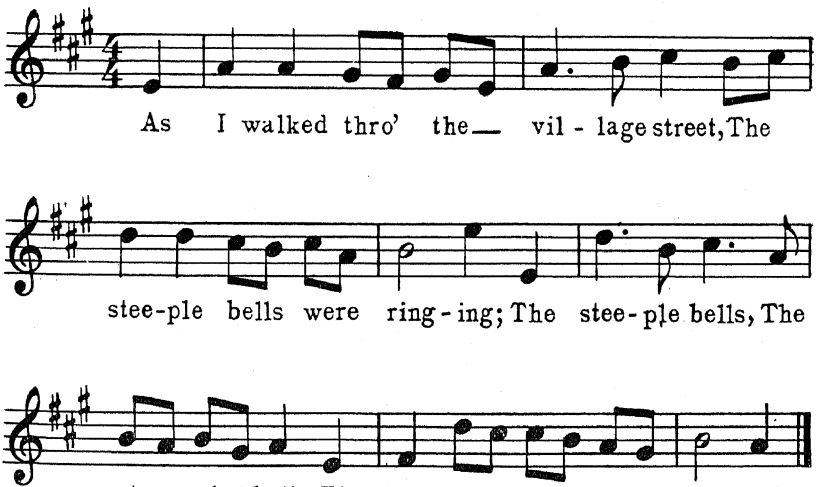
No. 8. As I Walked Thro' the Village Street**



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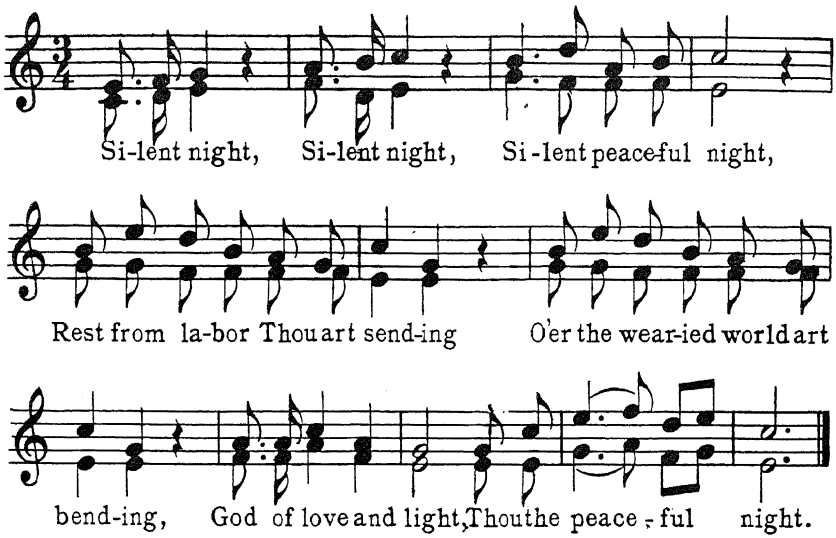
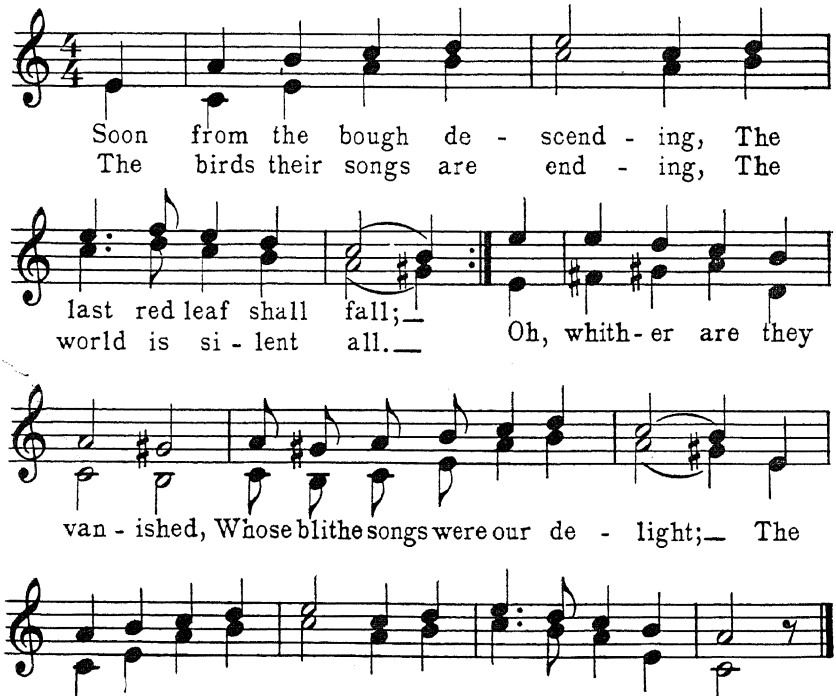
No. 9. Night Song*



No. 10. Autumn Song*



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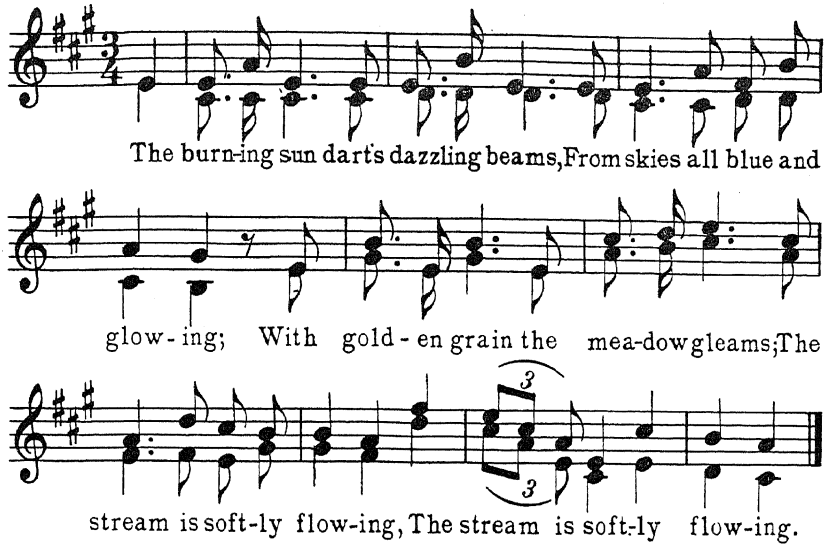
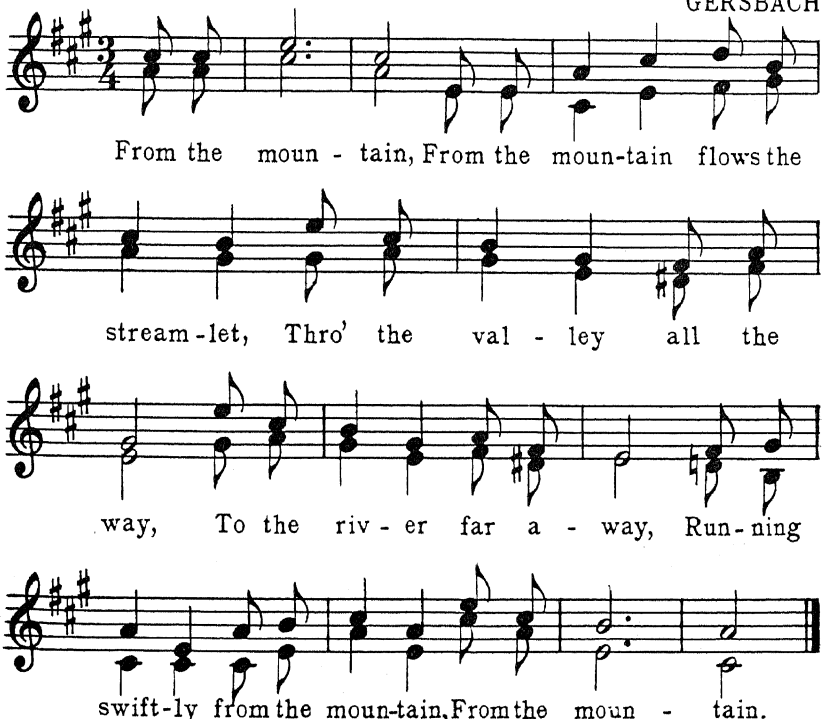
No. 11. Summer Stillness*



No. 12. The Mountain*

GERSBACH



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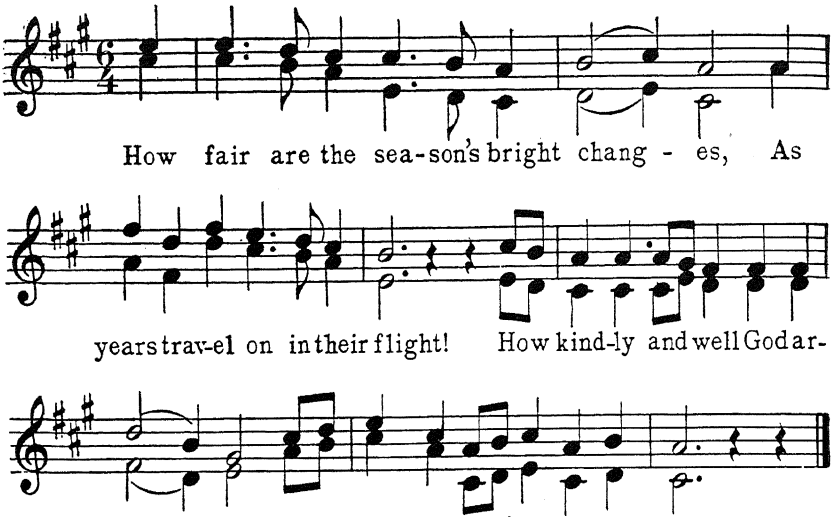
No. 13. The Seasons*



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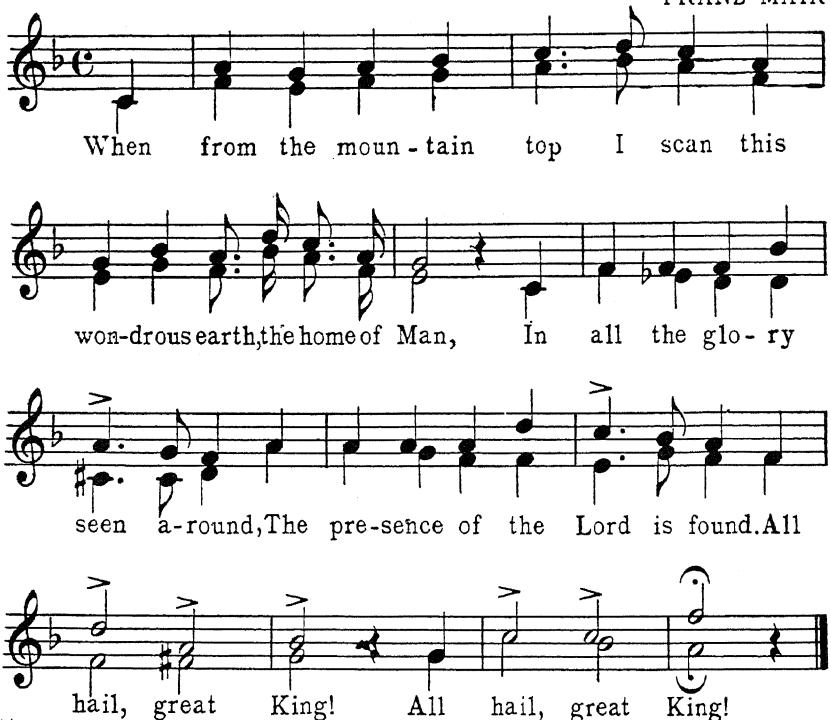
No. 14. All Hail, Great King**

FRANZ MAIR



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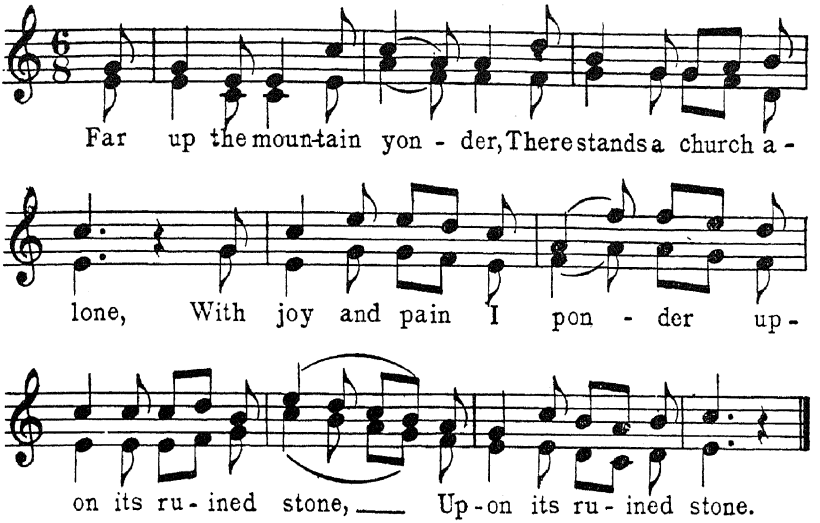
No. 15. The Little Church*



No. 16. Now Good Night*

* *From the Third National, Copyright, by special arrangement with Ginn and Company, Publishers.*

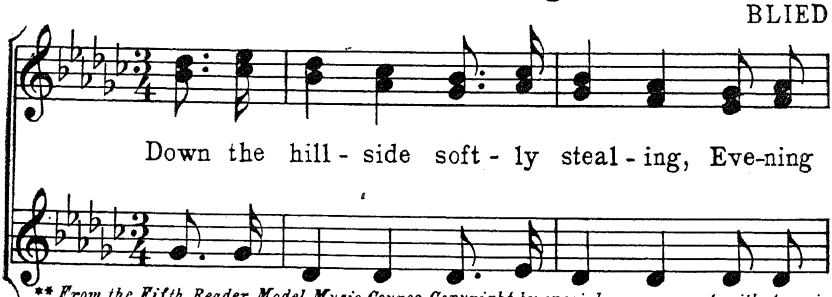
No. 17. Snow*

TUFTS

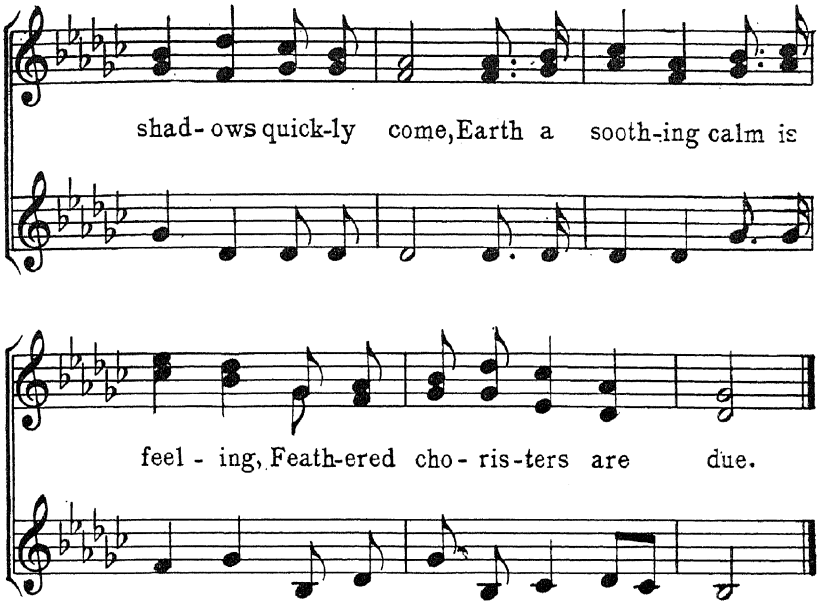
*From the Second Normal, Copyright, by special arrangement with Silver, Burdett and Company, Pub.

No. 18. Evening**

BLIED



** From the Fifth Reader Model Music Course, Copyright, by special arrangement with American Book Company, Publishers.



No. 19. God Is Good*

TUFTS

*From the Second Normal, Copyright, by special arrangement with Silver, Burdett and Company, Pub.

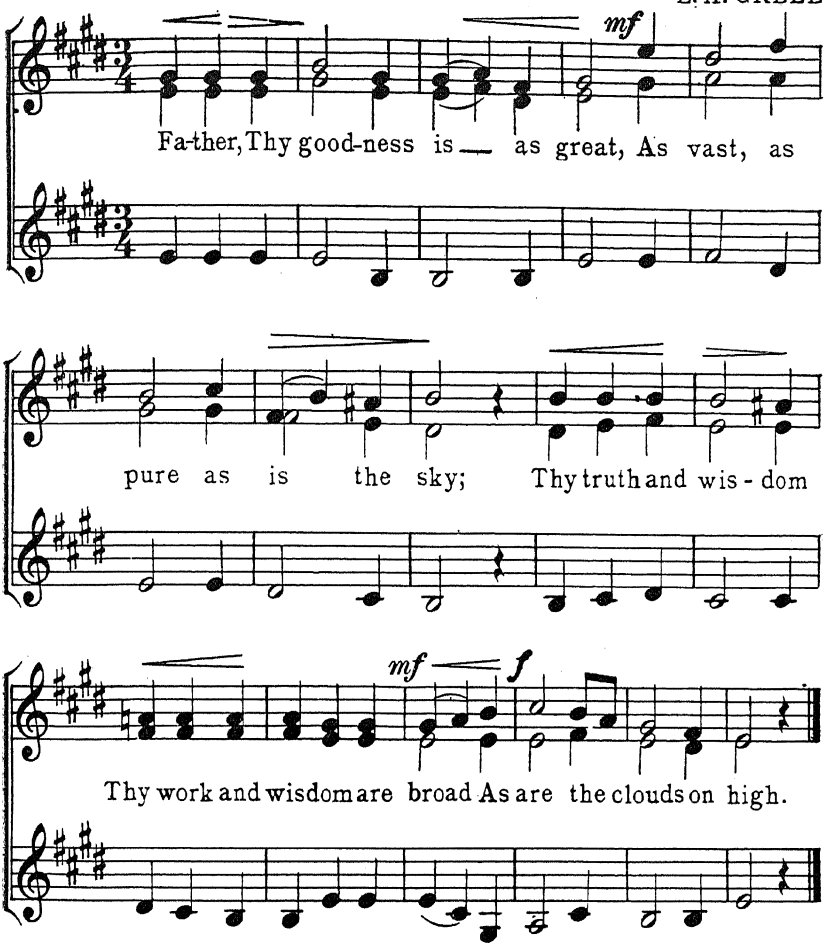
No20. Up the Airy Mountain*

TUFTS

*From the Second Normal, Copyright, by special arrangement with Silver Burdett and Company, Pu

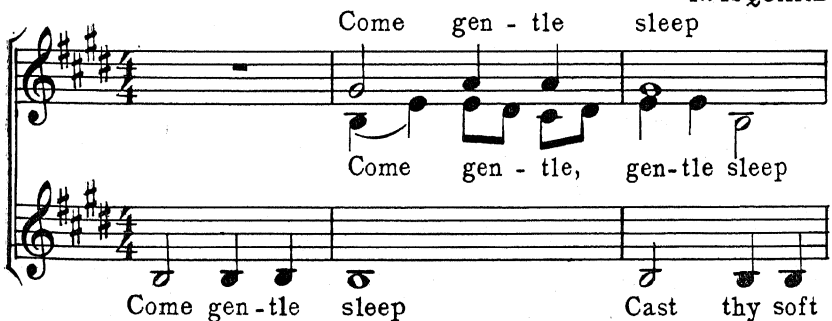
No. 21. Hymn*

E. A. GRELL



No. 22. Come Gentle Sleep*

N. ISQUARE



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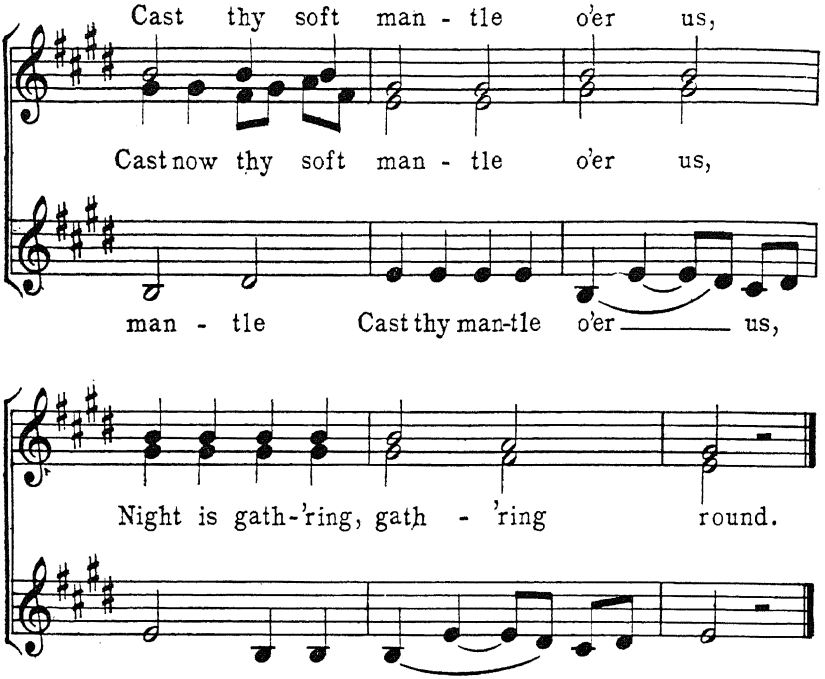
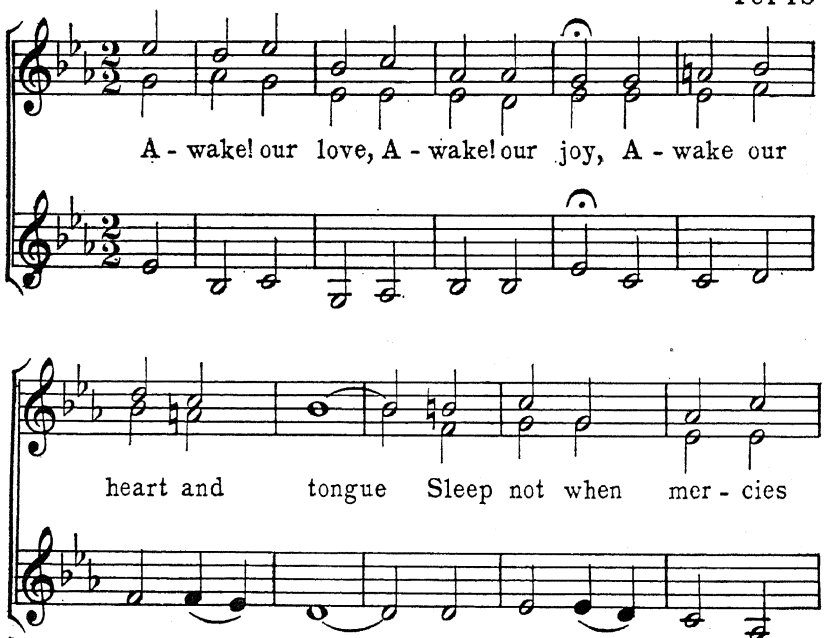


No. 23. Awake our Love*

TUFTS



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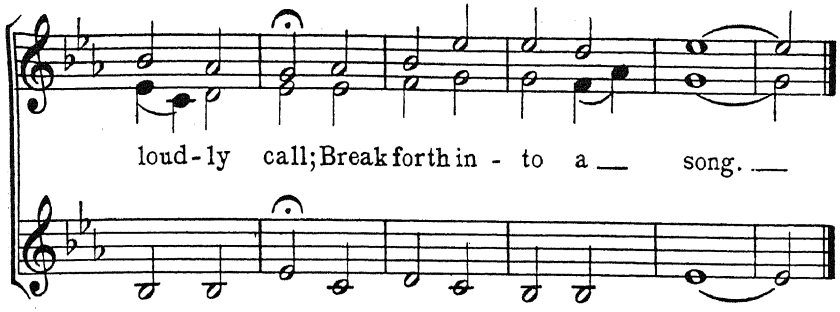

No. 24. The Merry Month of May*

Old English

* From the Advanced Fourth Reader, Copyright, by special arrangement with Ginn and Company, Pub.

MR. DYKEMA: I move you that this combined report consisting of what has been given by the general Chairman and by the Chairmen of the Sub-Committees be accepted and that the material submitted on Topics F and G be approved and prepared for printing in bulletin form under the same conditions that have obtained in preceding years.

(The motion was seconded and carried.)

PRESIDENT BOWEN: We have just two more reports; first, that of the Committee on Resolutions, by Dr. Rebmann.

REPORT OF THE COMMITTEE ON RESOLUTIONS

DR. VICTOR L. F. REBMANN, *Chairman*

Whereas the twentieth (first biennial) meeting of the Music Supervisors National Conference has been an event replete with instructive and inspirational values,

Be it Resolved,

That to our president, George Oscar Bowen,

we express our appreciation for his admirable administration of the first biennial term of office, which resulted in the presentation at this meeting of a program of distinguished excellence. Bringing to his difficult task the qualities of fairness, amiability and good judgment, he is to be credited with effectively proving the basic soundness of the new mode of meetings. With him, the officers and board of directors, who share the responsibility for the consummation of the general plans, are to be congratulated;

That the Conference manifest its gratitude

To Miss Louise Hannan and to the members of the Chicago Local Committee,

for their tireless and most effective labors in the local field;

To Mrs. Homer C. Cotton and her aids,

for the able management of the Formal Banquet, memorable for its many æsthetic delights;

That the Conference declare its indebtedness

To the Chicago Orchestra Association,

for the superior artistic contribution of a symphony concert;

To Dr. Frederick Stock,

for the inspiring leadership of the young players of the National High School Orchestra;

To Dean Peter C. Lutkin,

who unstintingly placed himself at its service as choral director, as speaker, toastmaster and lovable character;

To Dr. Howard Hanson,

for his thrilling message of American music, eloquently delivered to the National Orchestra and to the Conference;

To Eric DeLamarter,

for placing at its service his eminent artistic capacities as conductor of the Chicago Symphony Orchestra;

To Walter Damrosch,
for giving the Conference and the young players of the National Orchestra the opportunity of contact with his rare personality and with his lofty service as apostle of music appreciation;

To Barre Hill,
for his exquisite singing at the Formal Banquet;

That the Conference state its obligation to the following organizations:

Chicago Bach Choir and William Boeppler,
for their beautifully finished performance at the Sunday Concert;

Little Symphony Orchestra of Chicago and George Dasch,
for their conspicuous artistic services at the Formal Banquet and at the Sectional Meeting on Appreciation;

A Cappella Choirs of
Northwestern University and Peter C. Lutkin,
Nicholas Senn High School and Noble Cain,
Flint, Michigan, High School and Jacob Evanson,
for opening the general sessions with programs of rare excellence;

Juiliard Foundation,
for providing the artistic coöperation at the National High School Orchestra Concert of Miss Frances Hall, who made a most pleasing impression as piano soloist;

That the Conference express its satisfaction and pleasure

To the Association of Music Education Exhibitors,
for their continued interest and coöperation, and

To E. L. Hadley, president, and his committee,
for unceasing labor, and successful achievement of an exhibit quantitatively and qualitatively unexcelled in the history of the Conference;

To the management of the Stevens Hotel,
for their most efficient convention service and the courteous attention given to its needs;

To the Calumet Baking Powder Company,
for the gift to the Founders' Breakfast of an enormous birthday cake;

That we tender words of commendation

To the National Research Council,
for its eminent service to Music Education as the single factor in the Conference which provides the elements of continuity and standardization;

To the National Bureau for the Advancement of Music and its director C. M. Tremaine,
for their support, given untiringly to the Conference on numerous occasions;

To Joseph E. Maddy and Hollis Dann,
for their illustrious contribution in the organization and musical leadership of the National High School Orchestra and Chorus and for providing the young players and singers, as well as the mem-

bers of the Conference, with the never to be forgotten thrill of their artistic accomplishments;

To Treasurer and Mrs. A. Vernon McFee

who since 1923 faithfully and efficiently attended to matters financial of the Conference, who toiled unremittingly and smilingly at the registration desks of five conventions and who depart from this work with the acclaim and the best wishes of the Conference;

To Paul J. Weaver,

for his most successful work as second vice-president and editor of the enlarged and improved *Music Supervisors Journal* and of the *Book of Proceedings;*

To all individuals and organizations

who have labored toward the success of this great meeting;

And Be it Further Resolved,

That the Conference express to Percy A. Scholes,

renowned leader of British Music Education, its sincere and grateful esteem for his peerless personal contribution as a teacher, speaker, thinker and writer; its keen satisfaction and pleasure over the token of affection from the British Musicians, expressed in their volume of greetings; its hope and expectation that the cordial relations, so auspiciously entered into at this meeting, may soon be solidified and made permanent through the establishment of tangible bonds between the music educators of the two nations.

VICTOR L. F. REBMANN, *Chairman,*
PETER W. DYKEMA,
JOHN C. KENDEL,
WILLIAM BREACH,
LETHA L. MCCLURE.

DR. REBMANN: I move that the report be adopted.

(The motion was seconded, was put to a vote and carried.)

PRESIDENT BOWEN: We have one more report, the Committee on National Conservatory, Mr. Osbourne McConathy, chairman.

REPORT OF THE COMMITTEE ON NATIONAL CONSERVATORY

MR. OSBOURNE McCONATHY: I would not have asked to present this report except that before two years from now very vital action is essential. Therefore, because of a very complicated situation which it would take too long to describe I shall merely read you the resolution prepared by this Committee in conjunction with Committees from the Music Teachers' National Association and the Federation of Music Clubs.

"*Resolved,* That the Chairman of the Standing Committee of the Music Supervisors National Conference on the National Conservatory Movement be, and is hereby instructed to join a special committee with power to act which is to represent this and other organizations for coördinated coöperation in introducing into Congress a Conservatory Bill satisfactory to the interests of all concerned."

I move the adoption of the resolution, Mr. Chairman.

(The motion was seconded, was put to a vote and carried.)

(The meeting adjourned at twelve-thirty o'clock.)

TREASURER'S REPORT FROM JUNE 1, 1926 TO JUNE 1, 1928

Receipts—		
Active Memberships	$10,788.00	
Contributing Memberships	400.00	
Associate Memberships	3,571.00	
Sundry Receipts	803.80	
General Conference		
a. Southern Conference	234.75	
b. Southwest Conference	486.75	
c. North Central Conference	716.25	
Received from Exhibitors		
a. Detroit Meeting (bal)	1,652.00	
b. Chicago Meeting	2,629.98	
c. Special Chicago Donations	587.80	
Special 1927 Eastern Memberships @ 75c	70.50	
Total Receipts	$21,940.83	
Balance from 1926	2,330.69	
TOTAL CASH		$24,271.52
Disbursements—		
Printing		
a. Cards, Receipts, Stationery, Programs, etc.	$ 1,685.74	
b. 1926 Book of Proceedings	3,086.00	
General Conference Expense		
a. Balance from Detroit Meeting	525.24	
b. Badges for Chicago Meeting	1,424.46	
c. Hall Rent, Music and General Expense of High School Orchestra and Chorus	1,973.09	
d. Speakers, Reporting and General Expense of Chicago Meeting	1,249.88	
Publication Fund	5,424.00	
Conference Apportionments		
a. North Central	1,522.50	
b. Eastern	546.00	
c. Southwest	292.00	
d. Southern	216.00	
e. Northwest	51.75	
Membership Campaign Expense	707.07	
Allowance for 1926 Book	500.00	
President's Expense Account	974.44	
Treasurer's Office Allowance & Expense	817.79	
Clerk	56.20	
Postage	113.00	
Refunds	14.00	
Sundries, Telegrams, Change, etc.	540.73	
Total Disbursements		$21,719.89
BALANCE ON HAND		$ 2,551.63

A. V. McFEE, *Treasurer.*

I have carefully examined the above and find it correct in every detail.

R. LEE OSBURN, Auditor.

REPORT OF THE EDITOR OF THE JOURNAL

RECEIPTS

Cash on hand July 1, 1927	$ 1,792.17	
Advertising, five issues	16,980.91	
Sale of lists and addressing	3,891.17	
Sale of bulletins	177.62	
Sale of books	437.66	
Publication Fund (from Treasurers)	7,995.80	
Contributions	57.60	
Interest	13.18	
		$31,346.11
Accounts Receivable		3,177.59
		$34,523.70

DISBURSEMENTS

Salaries	$ 4,420.78	
Office equipment	1,001.57	
Office supplies and expenses	2,137.38	
Printing, Journal	9,596.15	
Printing, bulletins and books	3,378.90	
Postage	3,452.46	
Materials supplied for lists	2,594.42	
Refunds, travel account, etc.	714.30	
		$27,295.96
Cash on hand July 1, 1928		4,050.15
Accounts receivable		3,177.59
		$34,523.70

PAUL J. WEAVER, *Editor.*

REPORTS OF STATE CHAIRMEN

ARKANSAS

NEUMAN LEIGHTON, Russellville, *Chairman.*

Music conditions in Arkansas compare favorably with other southern states. There are five state colleges and five privately owned accredited institutions that have strong music departments and teachers to be going out from these schools must complete courses in public school music methods before they can secure a license.

Supervisors are to be found in nearly all towns of any size and in the smaller towns each school generally has a music teacher.

The Musical Coterie, a civic organization in Little Rock, Mrs. Alice Henniger (teacher of Mary Lewis), president, is doing a great work and the influence of this organization is felt throughout the state.

CALIFORNIA

GLENN H. WOODS, Oakland, *Chairman.*

Three hundred and ninety-eight letters were sent to music teachers in the state. A fairly good number responded with membership in the National Conference.

The annual meeting of the California group was held at Fresno, April 2, 3, 4, with nearly three hundred members in attendance. Ernest L. Owen of Tamalpais Union High School, President, presented a fine program. Miss Minerva Hall of Long Beach was elected President for the ensuing year.

It is hoped that the California organization will affiliate with the National Conference before many more years have passed into history.

The High School Principal's Conference held during the Easter vacation week accepted the recommendation of the Music Conference following action by the State Board of Education, making music a major subject. Such an adoption opens the way for a fine service to the boys and girls of the California schools.

COLORADO

JOHN C. KENDEL, Denver, *Chairman.*

The music conditions in Colorado are demonstrating the influence that state contests have in developing the school music program. The tone quality of the choruses has shown a marked improvement since the beginning of these contests, while the interest in instrumental music, both orchestral and band, has made marvelous strides.

Many of the smaller towns and consolidated schools are initiating a music program for the first time. The general status of music in Colorado is showing a marked growth, and the standards of achievement are being constantly raised.

DELAWARE

ANABEL GROVES, Wilmington, *Chairman.*

Delaware is striving earnestly to uphold the motto of Public School Music—"Music for Every Child: Every Child for Music." Throughout the

state, even in rural districts, music is a required subject of the curriculum, two 30 minute periods being required each week.

In Wilmington music is steadily coming into its own. This year, a change of text books was effected, and the results have been most gratifying, especially in the reading of music. Appreciation was introduced and stressed as a new phase of music work. In order to prepare the teachers for this work, an accredited extension course "Teaching of Music Appreciation" was given by New York University.

In our annual Music Memory Contest, eleven hundred pupils from the seventh and eighth years competed. This contest, together with a Glee Club Contest for colored schools forms an annual event for our National Music Week Celebration, and was sponsored by the Wilmington Music Commission.

The first Spring Festival ever attempted by the pupils of the Public Schools of Wilmington was held during Music Week under the direction of the Music Department, assisted by the Nature Study and Physical Education Departments. The cantata, "The Awakening of Spring" by Fearis was used as a musical text, and approximately three hundred children took part. This festival was the Grade Schools' contribution to National Music Week, and was viewed by six thousand people.

DISTRICT OF COLUMBIA

SARAH A. HANNON, Washington, *Chairman.*

The Music Department of Public Schools in Washington under the direction of Dr. Barnes has been most active during the past year. A visit once in three weeks has been made to each class by the regular supervisor, and a visit once in six weeks by the Music Appreciation teacher.

This is the fourth year of piano classes in the grades. The classes are crowded in thirty-one centers. There are classes of other instruments at these centers which feed the grade orchestras and later Junior High and High School Orchestras. In the Junior High Schools a monthly singing assembly is conducted by Dr. Barnes. Music is required for graduation and each J. H. S. has a boys glee club and a girls glee club and has given at least one operetta during the year.

In Senior High School there has been an increased development of bands—four from the District competed in the contest this year. Orchestra work is developing rapidly, a number of High Schools sustaining more than one orchestra.

Festival Choruses, composed of girls and boys glee clubs and vocal classes are very active in four high schools. The four combined just before the Easter vacation and gave massed performances in each High School, the work used being Hosmer's "Man Without a Country". There is an increasing amount of work being done in school hours.

There are regular vocal classes for boys in each High School taught by Dr. Barnes. A three day festival is planned for next year in the great new $3,000,000 Technical High School Auditorium.

EASTERN CANADA

E. W. GOETHE QUANTZ, London, Ont., *Chairman.*

Music Education is making haste slowly but surely in the Eastern provinces of Canada. In Ontario, the most populous and wealthy of the English-speaking provinces, nearly all the larger cities and towns employ Music Supervisors. Vocal Music has received first consideration and only in the first eight grades of the Public Schools is it obligatory. In the High Schools music is purely elective and is carried on more in the nature of an extra school activity than as a regular subject. None of the Universities grant credits for Music, though both Toronto University and McGill University grant degrees in Music.

The Ontario Educational Association has a well organized Music Section of which Harry Hill, Supervisor of Music, Kingston, is the Secretary. This Association meets annually during Easter week. The sessions of the Music Section were exceedingly well attended this year and the program presented maintained the interest of the members and others in attendance during the full three days' sessions.

Instrumental instruction in the schools is making real advancement. Band and Orchestral work is now being carried on in Ottawa, Hamilton, and London Public Schools while Piano Class instruction is being given in a great many cities and towns. This latter phase of school music is receiving much encouragement from The Canadian Bureau for the Advancement of Music. In many of the Ontario centres Piano Class work aims at the certificates of the Toronto Conservatory of Music while in Montreal this work is being fostered by the Conservatorium of McGill University. Considering the conservative tendencies of the Canadian people in educational matters the outlook for the subject of School Music may be regarded as exceedingly bright and hopeful.

FLORIDA

GRACE P. WOODMAN, Jacksonville, *Chairman.*

In spite of hard times and the lack of school funds, the interest in school music and the feeling that music should be an integral part of the public school system has grown rapidly during the past year.

Special efforts have been put forth to interest localities in instrumental music in the schools, with splendid success. In many communities band music has been placed in the schools and been paid for by the city councils and chambers of commerce. The bands thus developed have in turn served the community by playing weekly concerts during the winter season.

A state band contest was put on under the sponsorship of the Florida Federation of Music Clubs, in which five of the best boys' bands participated. This was the first contest to be recognized by the Committee on Instrumental Affairs of the National Supervisors Conference, who presented the trophy. As a direct result of this contest many more schools will place band instruction in the curriculum.

A school music festival and contest was put on in Tampa which interested many schools.

Lack of funds is the only thing which is at present keeping Florida school music from occupying as important a place in the school system as it does in other states.

Courses in school music are now being offered by State College for Women at Tallahassee, Rollins College at Winter Park and Miami Conservatory of the University of Miami.

Jacksonville sent seven high school boys and girls to the National High School Orchestra at Chicago. Music Memory Contests have been held in many cities and communities and National Music Week was observed very generally throughout the state.

GEORGIA

JENNIE BELLE SMITH, Athens, *Chairman.*

In the death of Mrs. W. P. Bailey of Savannah, Public School Music in Georgia lost one of its most ardent supporters. During her years of service as a member and as president of the Federation of Music Clubs, Mrs. Bailey spared no effort to further the cause of music in the schools.

Great as our loss has been, we are indeed fortunate in having a woman who has given years to the training of children, to take up the work where Mrs. Bailey was obliged to lay it down. Mrs. W. P. Harbin of Rome will continue to work toward the realization of a dream of our departed leader—A State Supervisor of Music.

With Parent-Teacher Associations and Music Clubs both striving to bring about music in every school in Georgia, the situation throughout the state is indeed encouraging.

ILLINOIS

LUCILE ROSS, Bloomington, *Chairman.*

The conditions in public school music in the state of Illinois are improving slowly. Northern Illinois is making greater progress than the southern part of the state. The larger cities are doing a great deal in music, but in many of the smaller towns there is no music taught at all. The rural communities have practically no music. There are a few whole counties with no music supervisor or teacher and quite a few counties with only one supervisor.

State, district, county, and community contests are helping to make school music more universal. There is a great need for more and better trained music teachers. There is also a very great need for arousing public sentiment in favor of more and better school music.

Instrumental music seems to have a better standing than vocal. More emphasis is being put on band and orchestra work.

INDIANA

LORLE KRULL, Indianapolis, *Chairman.*

In October, 1927, letters were sent by members of the State Committee to all county and city superintendents in Indiana, asking for the names of all special teachers and supervisors of music within their respective communi-

ties. The membership campaign was then begun by sending a letter, setting forth the advantages of Conference membership to the individual supervisors, and enclosing a membership application card, to each supervisor in the state. The letter also included details of the First National High School Chorus and urged the supervisors to prepare and enter quartets. In all five hundred and thirty-four letters were sent out. A follow-up campaign, totaling five hundred letters, was begun March 1, 1928. The result was two hundred members from Indiana, classified as follows: Contributing, 4; Active, 158; Associate, 38.

KANSAS

CATHERINE E. STROUSE, Emporia, *Chairman.*

In the campaign for members in Kansas, there were sent out three letters. The first went to the thousand and more whose names were on the mailing list for the state as receiving the Journal. The second went to all whose names appeared in the Books of Proceedings for 1926 and 1927 or both as having been members at either Detroit, Tulsa, or both. This letter urged the renewal of membership. The third letter went to those whose names came to the chairman as having paid their dues in advance, informing them of leaving and arriving times of the trains and special service provided.

Up to two weeks before the meeting at Chicago, Kansas had fifty-five paid up memperships.

At the Southeast Conference dinner during the Chicago week, there were about twelve from Kansas.

KENTUCKY

HELEN MCBRIDE, Louisville, *Chairman.*

Interest in Public School Music in Kentucky is growing steadily. Our State Director of Music, Miss Mildred Lewis, reports that music has been introduced for the first time in fifteen school systems since September 1926; that new training courses for supervisors are to be found in Hamilton College, Murray Teachers College and the University of Kentucky.

The Kentucky Music Teachers' Association has for two years sponsored an All State Children's Chorus and has an alive Public School Music Section. Under the guidance of Miss Lewis, the Music Section of the Kentucky Education Association has grown and an All State Orchestra has been organized. During Music Week, the Third State-Wide Music Memory Contest will be held. The Third Music Festival for High School Students under the auspices of the University of Kentucky attracted fourteen hundred children to Lexington. The State Federation of Music Clubs has for three years sponsored Students Contests and has added Senior Choral Clubs this year.

Rural Music is also coming to the front. Several counties have partial supervisors and beginning in September 1928, Jefferson County will have music in every school.

Last year we were rather proud of our number of Kentucky Supervisors belonging to the National Conference; but this year that number has been more than doubled.

State Parent-Teacher Association and the State Federation of Women's Clubs have stood ready in every way possible to aid the cause of music and we are indebted to them for their coöperation and support.

With the great pioneer work of Miss Caroline B. Bourgard, first State Director of Music, the splendid efforts of Miss Mildred Lewis, the present State Director of Music, the hearty coöperation of the Kentucky Supervisors and the support of our loyal organizations, Kentucky is striving for "Music for Every Child and Every Child for Music."

LOUISIANA

MARY M. CONWAY, New Orleans, *Chairman.*

The situation in Louisiana shows very little change. The usual school music activities continue with perhaps an added emphasis on instrumental music and chorus work.

MAINE

DAWN CONANT GRANT, Auburn, *Chairman.*

We have an active Maine Supervisors Association which has had two meetings this past year with prominent speakers. We had a good attendance and much interest was shown.

Music is being introduced into more towns each year and the people are interested and the town officials are giving us whole-hearted support.

Three of our members attended the National Convention and several Maine students sang in the National Chorus and played in the National Orchestra.

Considering that this is a National year and the distance to the Convention, we feel that we have maintained our membership in a satisfactory manner.

The state is well organized and we hope to handle the membership of the Eastern Music Supervisors Conference better than ever before.

MARYLAND

THOMAS L. GIBSON, Baltimore, *Chairman.*

Interest in the meetings and proceedings of the Music Supervisors National Conference has grown among our one hundred and twenty special music teachers and supervisors in the schools of Maryland until a large per cent of them are now active members. This growth in membership is due largely to the information the teachers receive through the Supervisors *Journal,* the volume of conference proceedings, and the activity of the different members of the State Advisory Committee.

Eight years ago there were but sixteen special music teachers in the state. By comparing that number with the number now giving full or part time to music teaching some idea can be had of the attention music now receives in the Maryland schools. In addition to the special teachers and supervisors there are hundreds of the regular elementary teachers carrying on the music work on the departmental plan. The training of the teachers is so thorough and fundamental before they enter upon their work and then after they are

in the service that we feel there can be no reaction toward music as a permanent subject in our state schools. Leadership in the National and Regional Conferences has given the vision of what ought to be done and is also showing the way toward this vision.

MASSACHUSETTS

HARRY E. WHITTEMORE, West Somerville, *Chairman.*

A report from this state contains little that is new. No general survey of the work has been made during the last year. There is, without doubt, a general increase in the time and money devoted to instrumental instruction in the lower grades, and band and orchestra work in the high schools is slowly coming to the front. The inertia of school administrators is the most serious problem in this part of our work.

Our personnel has suffered but few changes. A few deaths, noted elsewhere in the proceedings, have occurred in our ranks. There have been one or two retirements and very few increases in the number of teachers employed.

There is a very large number of trained music teachers living in the state without positions. Our normal schools and other music schools are, however, still functioning on full time and are turning out many times more teachers than there are vacancies in prospect.

In March we held under the direction of the State Department of Education a very successful state-wide Conference in Boston. The meetings were well attended and of great interest because with but one exception all our speakers and groups of children were from our own people.

The inauguration of the biennial plan for the Conferences has brought out new problems for the officers. The necessity for sustained membership, and the plan of dual membership has not been stressed enough and there was a loss of about five hundred Conference members in this state. These will come back another year. Our people will not as yet join the Conferences when the place of meeting is inaccessible to them. A careful study of this problem by sympathetic officials is a great need.

The New England Festival activities in Boston are engaging the schools of this state as well as the other states in this section. We have largely increased our interest in Vocal, Orchestral and Band contests, and the new experiment of an All New England Orchestra has already proved its value in stimulation of our efforts, in comparative excellence and in publicity.

MICHIGAN

WILLIAM WELLINGTON NORTON, Flint, *Chairman.*

Since becoming state chairman in 1924 I have seen Michigan grow musically by leaps and bounds. There is no relation of cause and effect. It is merely coincident.

Hardly does the school year open before we are called to attend the State Teachers Association which meets in nine sections, each with its music section, in October. Some of the sections have aroused considerable interest. Throughout the year the State Federation of Music Clubs is making its

contribution toward better and more music in the schools. The State Parent-Teachers Association has had its music department which is endeavoring to foster and participate in the musical development. The Mother Singers, so well developed in Cincinnati, is a future project. The children barely get back from the National Chorus and Orchestra before they rush to Ann Arbor for the State Orchestra which plays before the Michigan School Master's Club in April. In May National Music Week is observed quite generally. The several preliminary state contests are held with the final this year at Ann Arbor, except for the band finals, which are held at East Lansing.

Michigan is proud to have been so well represented in the National Orchestra and Chorus at Chicago; also to have had the A Cappella Choir from Flint make such a favorable impression. The National Orchestra Camp at Lake Interlochen will make another contribution to school music.

The State Advisory Council under the leadership of Ada Bicking, state music director, has held several meetings which have included the discussion of the meaning of a unit in high school music, looking forward to a more unified high school course on which the colleges and universities could grant entrance credit.

Some of the counties have organized their own contests which have tremendously stimulated the activities in the smaller and rural communities.

MINNESOTA

ANN DIXON, Duluth, *Chairman.*

Two or more rounds of letters from every one of a Committee of 6 were sent to all supervisors and teachers on our list. Follow-up letters were sent after a second and third check and we hope for a considerable increase in membership.

High School Contests sponsored by the University and finals held at the University have stimulated High School Music and increased interest in choral and instrumental work.

Great interest is taken in bands, orchestras and all instrumental advancement. Class lessons in piano and all orchestral instruments are quite the vogue.

In our part of the state, especially up on the "Range", very fine music departments are organized and all phases of music fostered. Their equipment is very fine. Duluth this year boasts of a new Junior High, the fifth one in our system, and a new Senior High which has installed an organ in a very lovely auditorium. Both schools are proud of their music rooms.

It is gratifying to note that the number of choral societies is increasing in all parts of the state. Orchestras and bands are also more frequently found in the smaller towns. It is a healthy sign of more music.

This year, because we are so far away from the contest field, districts in our section decided to follow the festival idea and eliminate all thought of contest; just come together for pure enjoyment of participation. Mass singing and mass playing for the enjoyment of group work will be our aim.

The State Music Association has recognized public school work and given it a place in their thoughts and will be a big aid to the work in the state if they concentrate their efforts on some school needs.

We still need, as a state, greater coöperation and unification of forces; to get standard teacher training in all training schools; to get legislation making music compulsory; and then get it into all rural schools; to get more support for accredited work in music and perhaps later be in the list of states which enjoy a State Supervisor.

MONTANA

ELEANORE A. TENNER, Butte, *Chairman.*

Our enrollment in the National Conference is larger this year than ever before. We have also joined the Northwest Conference.

In several ways we have grown and while the very active teachers and musicians are comparatively few in number much has been accomplished. The High School Music Contest, the seventh annual meet sponsored by the Montana Interscholastic Music Association, was the largest in its history. There were thirty-two events on the program, over forty high schools enrolled and about one thousand students in the contests. These contests give an immense amount of work to the directors and supervisors of music and possibly are not managed to be of the greatest benefit to all concerned. We must learn some better plan each year.

Some of our high schools give credit for outside music and in different ways pupils are encouraged to study music.

The state universities and colleges offer quite extensive courses in music and show much of their work in concert tours.

National Music Week was observed throughout the state.

NEBRASKA

JULIET MCCUNE, Omaha, *Chairman.*

It would seem that the responsibility devolving upon a state chairman would be quite overwhelming if he were to be held accountable for the many letters receiving no answer, and the many who recognize no obligation on their part to belong to the professional group to which they of their own choice have affiliated themselves. Were it not for the feeling of kinship with all music supervisors, knowing full well how many letters are sent them daily for all sorts of objectives, and the many duties devolving upon them, the failure to reply to the state chairman's appeal would be quite unforgivable.

I checked up the list sent out by the *Music Supervisors Journal* with the list published by the state and found in all more than three hundred people actually engaged in teaching music in this state.

To all of these I sent a letter, receiving a few answers, and not more than thirty joined the Conference. Of them not more than ten attended. Those who went were more than repaid by the inspiration received from the wonderful work of many types presented to the Conference, the masterly addresses, the encouragement of those who have accomplished much and

were willing to show the way, and the pleasant renewal of many pleasant friendships.

I most earnestly hope that at our next meeting Nebraska supervisors will arise to their opportunity and form a strong representation. This convention offers too great an opportunity for professional advancement to be lightly passed over.

NEVADA

C. L. BROWN, Sparks, *Chairman.*

A report of the school music conditions of Nevada could very easily be a catalog of the usual tribulations of pioneering. In these open spaces it too often happens that we supervisors ourselves have had very few music experiences and contacts. We are prone to become enmeshed in masses of detail, giving the better share of our concentration to attempting to follow the course of study, and using what is left for trying to actually make this "language of the emotions" function as a medium of expression for the awakening emotional natures of our students. The process is too often the familiar spectacle of an objectively minded teacher attempting to handle subjective material—attempting to teach music appreciation from the text books, instead of from his own appreciation of it.

There is a passion for tangible, concrete subject matter on the part of the board and superintendent: On this day we shall wind up the victrola and have music appreciation. The appreciation done for the week, we shall use the next day for singing. Another day will be devoted to theory; and on this day music becomes tangled up with arithmetic, carpentry, acrostics and other games with appeals of their own to the child's imagination; appeals legitimate enough on the playground, but bastardized when dragged into music. And the fruit of these extremes of attempting to hinge music onto the child's objective world is that most depressing, embarrassing sight, an average American audience actively engaged in appreciating a symphony concert.

The rest of the week, and very likely a great deal of the time scheduled for the above work, will be devoted to giving the tax-payers a show for their money. The music students are mechanically, doggedly drilled week after dreary week on some cantata or pageant until all the cues are taken without prompting, every one knows his place, and there is no hitch in the rendering of the parts—no hitch, and no slightest trace of spontaneity, or real enjoyment of the piece for itself. The participant's pleasure is wholly in parading before the audience and hearing his own voice. But the tax-payers have been given evidence, in terms of their understanding, of the work of the teacher; the job is safe for another year. And the author of the cantata is the goat.

But this report threatens to become pessimistic. And pessimism, to get any recognition at all, must be extremely brief, especially in Books of Proceedings of Conventions.

Nevada school officials are up and coming. They have adopted the best music texts; they are alert to keep Nevada standards up with the best. And they do all that can be done to inveigle competent supervisors into coming to their state. The University, at Reno, is lately beginning to give promise

of a brighter future for music in the schools of the state. But until recently native Nevadans have had to go elsewhere for their music training. And needless to say, they have not come back.

As for importing music supervisors, well—Nevada has only one universally recognized lure for outsiders, and it has no appeal to musicians as such.

NEW MEXICO

HENRIETTE P. WHALEN, Las Cruces, *Chairman.*

Music in the schools of New Mexico is still in its infancy. In the northern part it is progressing nicely, but in the southern part, to one step forward two are taken back.

We hope in another year conditions will be different.

NEW HAMPSHIRE

H. R. MANCHESTER, Manchester, *Chairman.*

There are about sixty-five supervisors and teachers of music in the public schools of New Hampshire. There is a music section which meets annually in October with the State Teacher's Association. The supervisors are so widely scattered that it is impossible to have any organization other than that which meets in the fall.

To call attention to the Conference, letters were sent out to all supervisors and later another "follow up" letter.

In general I believe there is a growing interest in public school music throughout the state and especially in the rural districts.

NEW YORK

F. COLWELL CONKLIN, Larchmont, *Chairman.*

Music in New York State is on the up grade. More schools are giving music a more important place than ever before. With the vocal situation rapidly improving, many school systems are adding instrumental classes to their work and offering to the boys and girls of their community a well rounded program.

Music receives recognition from the State Department of Education on the same credit basis as any other subject in the high school. The State Department has outlined a syllabus for the work in the grades and for the courses in the high school. Besides classes in theory, harmony and history in the high school credit is allowed for Glee Club or chorus, orchestra, band, and applied music. The State Department offers a Regents Diploma in Music to those students who successfully meet the requirements outlined in the syllabus. High Schools may earn this Regents credit in music subjects and activities by having the work of the music department approved by the State Supervisor of Music.

The Membership drive in New York State was carried on by the same committee as conducted the drive for membership in the Eastern Conference of a year ago. Early in the fall letters were sent to over 1200 supervisors

and teachers of music in New York State, the names being furnished by the editor of the *Journal*. In addition, members of the committee addressed various meetings of Supervisors throughout the state urging membership in the Conference. Followup letters were sent to the members of the committee by the state chairman and these members in turn were urged to push the membership drive in the districts in their charge.

One month before the Conference a personal letter was sent by the chairman to every supervisor in the state who had been a member last year but up to that time had not responded to the first letters. This last effort acted as a very successful incentive and many who had overlooked their renewing of memberships due to the stress of their work responded to this appeal.

The membership in New York state for this year is considerably more than were on the rolls two years ago. However this is not by any means as many as there should be for the Empire State and a campaign of education must be continued until every teacher of music feels it his duty to be a member of the National Conference.

The members of the State Committee for this year were Helen Halsey, Abram Lansing, Franklin Bishop, Charles C. Corwin, Harold Spencer, and Edward J. A. Zeiner.

NORTH CAROLINA

WILLIAM BREACH, Winston-Salem, *Chairman.*

The growth of music work in the public schools of North Carolina has shown a healthy increase during the past year. Practically all the larger cities have increased their equipment and staff for handling this work. A notable example is the city of Asheville; they have purchased one of the most complete instrumental equipments to be found anywhere in the country and have increased their teaching staff. Music has been introduced into many of the smaller cities and towns where previously no work of this kind has been offered. It is hoped that many of the counties will provide definite music instruction in the county schools in the not far distant future.

The State High School Music Contest showed a marked increase in attendance and interest. This contest is held in Greensboro at the North Carolina College for Teachers. The judges for the choral and instrumental events included Frank A. Beach of Kansas State Teachers College at Emporia and Dr. Victor L. F. Rebmann, Director of Music, Yonkers, N. Y. The state Trophy was captured by Greensboro under the direction of Mr. Grady Miller.

The fact that the Southern Conference will hold its meeting during the coming year at Asheville should prove a further stimulus to the cause of Public School Music in the state.

NORTH DAKOTA

FANNY C. AMIDON, Valley City, *Chairman.*

North Dakota is attaining higher standards in public school music each year. Some of the most encouraging strides this year are: First—The requirement of four hours college credit in singing and methods of all grade

teachers. This necessitates required courses in music in all of the Teacher Training Colleges of the state. Second—The marked improvement in the renditions noted in our High School Music Contests; this year most artistic results are observed. Third—The Biennial Festival of the Federated Music Clubs, meeting in Valley City this year, are giving, on their crowded program, time for a demonstration of public school music from the kindergarten through the high school. Fourth—The supervisors over the state are realizing as never before the value of the National Conference. This year we tripled the membership of the Detroit Conference and instead of one or two attending the meeting there were ten in attendance at Chicago, and the state was represented in both the National Orchestra and Chorus.

At the State Educational Meeting this fall we hope to make the program of the music section an outstanding one, and at that time a big drive for membership in the National Conference is planned.

OKLAHOMA

MABEL SPIZZY, Tulsa, *Chairman.*

Because of the wonderful impetus given Oklahoma in 1927 when our state was host to the first southwest sectional meeting of the Supervisors Conference, Oklahoma has, since 1926, increased membership in the Conference over 100%. Oklahoma is twice as big this year as in 1926.

The standard quality of the work is improving. Many of the small places are employing part time or full time Music Teachers.

Music Contests are held at the State University, at A. and M. and District Contests are held at the various Teachers Colleges. These contests are doing a great deal in the matter of improved tone quality.

At each district and state educational meeting, Music Sections are very active. Much interest is manifest in round table discussions, talks and demonstrations.

Inter-city contests between Junior High Glee Clubs, Mixed Chorus, Orchestra and Band have been inaugurated in Tulsa and Oklahoma City. Because of the very vital effect the junior high school music has upon the senior high school music this is a very commendable move. In a system where junior high music is emphasized the music work in the entire system will gradually gain a momentum that will affect the senior high schools, the community music and college music with its enthusiasm and spontaniety.

This year Oklahoma furnished members for the National Chorus and National Orchestra.

Oklahoma gave to the first Biennial Conference its National President. Mr. George Oscar Bowen, Director of School Music in Tulsa.

The Mixed Quartet from the Tulsa High School won first place in the Mixed Quartet Contest conducted by the National Conference in Chicago. This contest was open to contestants from every state.

Music Teachers in both Muskogee and Tulsa have been 100% members of the Conference for the past three years.

OHIO

G. R. HUMBERGER, Springfield, *Chairman.*

Teacher Training

It has been definitely decided by the State Department of Education to require a training period of four years for teachers of all special subjects including music. General teacher training standards have been definitely reorganized along all lines. This new course of study went into operation in September, 1927. A committee composed of heads of school music departments in the various state institutions met and formulated a tentative course of study based on the general standards. This was sent to the different institutions over the state engaged in training supervisors of music, with the request for suggestions and constructive criticisms. Conferences were held regarding it and as a result the present four year course of study was adopted. It includes the following: approximately 60 hours of music, 30 hours of academic, and 24 hours of professional work, with opportunity for electives. The liberal arts work includes two years of English, a social science, a natural science, and a course in public speaking or dramatic interpretation. All faculty members are required to have a Bachelor's degree or the equivalent. This will evidently be raised to a Master's. Schools must have adequate practice teaching facilities and supervision. Due to many changes, a number of schools have discontinued the training of music supervisors. At present eighteen schools are on the accredited list. Due to an increasing demand for teachers equipped to do instrumental work, courses in string, woodwind, and bass instruments are required of all students. By 1931, all new teachers employed are required to have four years of training.

New standards have been established for the music work for elementary teachers. Heretofore only the two year courses have included music. Under the new requirements all teachers preparing for elementary work must have three semester hours of credit in music. The teachers in charge of this work must be graduates of a recognized course in public school music and have had at least three years of successful teaching experience. All students planning to do primary work must be able to sing if permitted to take training for this phase of teaching.

Rural

There has been splendid progress in the rural situation in many counties visited. A number of county organizations have been effected and county courses of study put into operation. County supervisors have been employed in a number of counties. All-county contests, festivals, and general music programs have been held in practically all counties interested in music. As a result of our stronger program for elementary teachers, many of the more recent graduates are able to carry on the music work under supervision. Instrumental music is being included in the course of study in many counties.

Cities

A number of the smaller cities in the state have added members to the music staff, thus providing for more adequate supervision and more special teaching in the upper grades.

All-State Chorus

For three years an All-State High School Chorus has been an interesting feature of the State Teachers' Association in December. This has been successfully directed each year by Griffith Jones, Glenville High School, Cleveland. In the three years it has more than doubled the original enrollment. Last year almost eight hundred high school students enrolled. A capacity group of six hundred were present and participated in the 1927 program. They represented practically one hundred different high schools, with a large representation from rural districts. This has been the means of encouraging excellent choral singing over the state.

OREGON

LEONA G. MARSTERS, Ashland, *Chairman.*

The event of much interest in school music circles in Oregon is the organization of the Northwest Conference of the National Conference.

For a number of years it had been the desire of several supervisors in Oregon to form such an organization, following the lead of the Eastern Conference. This desire nearly materialized at the Detroit Biennial through the interest of Mr. Gordon and others. However, it was not until a year ago last fall that a definite step was taken. At that time Miss Louise Woodruff, Director of Music at the Oregon State Normal in Monmouth, called together a group of supervisors, organized and led to the establishment of the Northwest Conference which took place at the meeting of the National Education Association in Seattle last July.

The usual High School Music Tournament sponsored by Pacific University at Forest Grove, and the Band Contest sponsored by the Oregon Agricultural College at Corvallis have been held. The annual Convention of the Oregon State Music Teachers Association will be held in Medford this May.

The chairman of the Oregon Committee sent out some three hundred letters to supervisors and special teachers of music in the state this year telling them again of the advantages of joining others of their profession. The response was increased over preceding years but there is yet much to be done to stimulate interest among them.

PENNSYLVANIA

M. CLAUDE ROSENBERRY, Harrisburg, *Chairman.*

The Commonwealth of Pennsylvania has made a few achievements during the past year which may be summarized as follows:

First, a well defined program of music in her rural schools has been promoted. This has been done chiefly through county institutes and also through conferences with the county superintendents of schools.

Second, a Music Supervisors' and Teachers' Association has been formed in the Anthracite region which completes this type of urban organization throughout the State—there already having been organized flourishing In and About Music Supervisors' Clubs at Pittsburgh and Philadelphia.

Third, a Song Memorization program, including three interdenominational hymns, four patriotic songs, and five folk songs, has been made a definite project in the music work throughout the State. This is already having a far-reaching influence on both school and community group gatherings.

Fourth, the organization of the first State High School Band Contest. This was carried out through sectional preliminary contests, the winning bands coming to the State Capitol for the final contest.

RHODE ISLAND

WALTER H. BUTTERFIELD, Providence, *Chairman.*

In 1927 we had a Conference membership of one hundred per cent with over ninety per cent in attendance at the Worcester meeting. In 1928 we have a ninety per cent enrollment of our supervisors, music teachers in junior and senior high, platoon and rural schools; twenty-six per cent of this enrollment attended the Conference in Chicago. Our Rhode Island Music Supervisors Association meets once a month with a good attendance.

In 1927 under out President, Mr. Elmer Hosmer of the Rhode Island College of Education, we organized our first All State May Festival. Glee clubs and orchestras entered from the whole state. We had a chorus of one thousand boys and girls under the direction of Mr. Hosmer and an all state orchestra of two hundred and fifty under Walter H. Butterfield. Providence put on a Grammar School Orchestra of over three hundred, also under Mr. Butterfield.

Rhode Island has trailed the country in its band development but at our 1927 All State May Festival Laurel Hill Grammar School, Providence, under Miss Grace Meserve, started something by putting on its little band of beginners. At our Rhode Island Institute of Instruction in October, 1927, Pawtucket delighted us with its newly organized and uniformed band under Mr. Paul Wiggin. The rhythm of this band pulsed through the state and our band development gathered momentum. In our May Festival this year (1928) we started the state wide celebration of Music Week with a band parade of some two hundred boys and girls marching through the center of Providence. At the Auditorium these bands massed under Mr. Wiggin and played with telling effect. Again we had an all state chorus under the batons of Mr. Hosmer, Miss Anna Louise McInerney of Cranston, Mr. Albert Ladd of Pawtucket; an all state high school orchestra under Mr. Butterfield; and choruses, glee clubs, bands and orchestras in individual groups. There was a marked improvement over the 1927 festival. We shall participate in the New England Festival.

SOUTH DAKOTA

ANN PETERSON, Sioux Falls, *Chairman.*

Progress, both as to quality of music and as to the number of towns in which music is being supervised, is being made in South Dakota. A few years ago we had very few members in the music section of our state educational association. Now the section is one of the best attended and liveliest of the association.

This year might be called the banner year for the music section. We had an All State High School Chorus of over two hundred and fifty singers from forty-five different high schools. It sang before the general sessions of the convention under the direction of Mr. Peter Dykema, and was given an ovation at each appearance.

The South Dakota membership in the National Supervisors Conference is not what it should be. State interest in public school music, however, has become more general, and we hope that each year more and more supervisors will become interested in the National Conference. The state contests interfere to some extent with the attendance. This year we had six members who attended the Conference in Chicago.

TENNESSEE

E. MAY SAUNDERS, Murfreesboro, *Chairman.*

The schools of Tennessee are showing more interest in all phases of music work than has been exhibited up to this time.

During the meeting of the State Teachers Association in April the music section, Mrs. Forrest Nixon, Centerville, President, controlled the music program, presenting in concert the All State Orchestra of one hundred and eighty members, Milton Cook, directing; the All State Band, E. K. White, Memphis, directing; and the All State Chorus, two hundred members, E. May Saunders, directing.

A contest was held between the High School Glee Clubs of the state, Memphis winning first place, Gallatin winning second; a contest between boys' quartets from the high schools, Gallatin winning first, David Lipscomb, Nashville, second; a music memory contest in connection with the Federated Music Clubs was held during this same week.

There is a greater demand for music throughout the state. More schools are seeing the need for this and expending more money in this direction than ever before. Memphis sent eight teachers to the National Conference, thirteen high school students sang in the National Chorus, one student played in the Orchestra. Tennessee has a larger membership in the Conference now than ever before. We believe that the prospects for great work in this line in the future are ours.

TEXAS

ALVA C. LOCHHEAD, Fort Worth, *Chairman.*

Public School Music in Texas became an established part of the educational program from the time that Mrs. Frances E. Clark made her memorable address before the Texas State Teachers Association a few years ago. From that time on until now we have been going forward musically.

One of the gratifying and outstanding activities of this year was the high school chorus from several parts of the state that sang before our State Teachers Association under the baton of George Oscar Bowen. The educators were very favorably impressed and a stimulus was given to choral work throughout the state.

Contests in many sections of the state are raising standards in vocal and instrumental music. Piano class departments have been added to many school systems and are coming into general favor.

All of the State Teachers Colleges are offering stronger music courses each year and over one half of the Directors of Music in these institutions became members of the Music Supervisors National Conference this year. Membership in the Music Supervisors National Conference was more than doubled after an intensive campaign that extended all the way to Mexico!

Children's matinee concerts have been given in Fort Worth by the Fort Worth Symphony Orchestra to motivate the Appreciation work in the schools. Over six thousand children were present at each concert and the price of admission was fifteen cents.

In the year 1928-1929 it will be possible to offer *twelve* music credits out of thirty-six possible credits toward an A.B. degree in one of our progressive universities.

UTAH

EMERY G. EPPERSON, Salt Lake City, *Chairman.*

The largest gathering of music teachers ever assembled in Utah attended the Music Section meeting of the Utah Education Association October 28, 1927.

Interest in music, especially instrumental, is growing and boards of education are steadily increasing their help for music work. An unusual amount of interest is being shown in the music contests sponsored by the National Federation of Music Clubs and the State University.

This year's Music Week will be the biggest ever in Utah. The feature attraction for all the larger cities is the concert to be given by the Combined Male Glee Clubs of seven different cities.

The regrettable things about music in Utah are: No State Supervisor of Music; no Vocal Supervisor in Salt Lake City; only one unit of music credit accepted for entrance to universities.

VERMONT

JESSIE L. BROWNELL, Springfield, *Chairman.*

Our membership in the National Conference grew this year, and we were represented at Chicago, in both Conference and National Orchestra. The first State Contest for Orchestras was held in Burlington this spring, and three orchestras were sent to Boston, May 25, as winners from the State. Vermont made a very good showing at the N. E. Music Festival, as Massachuetts and Vermont carried off all the prizes in orchestral work. Burlington had honorable mention in Class A; Bellow Falls, first and Fairfax third, in Class B; Springfield second, Class C; and Orleans first, Class D.

So far as vocal work and band are concerned, I can learn very little about either. The flood last fall worked havoc with the schools and the usual contest at Rutland, for glee clubs and choruses, this spring was omitted, owing to bad roads.

VIRGINIA

ELLA M. HAYES, Newport News, *Chairman.*

Virginia is progressing steadily in public school music in general, with increased interest in instrumental music.

Many teachers of applied music are becoming accredited music teachers by presenting satisfactory credentials to the State Board of Education, or by taking the examination given by the Music Teachers State Association, which is approved and authorized by the State Board. This is a step forward as it provides for credits for study with private teachers.

The Music Teachers State Association held a most enthusiastic and inspirational meeting in Petersburg the week prior to the National Conference in Chicago, with a record attendance and a most excellent program.

The State Teachers Association also has an active Music Section which attempts to reach the grade teacher, and be of direct assistance to her in her problems.

That the general interest in public school music in the state is on the increase is shown by the fact that the Federation of Music Clubs is including on its programs talks by public school music teachers, and is coöperating in every way possible with the public school music supervisor.

WASHINGTON

FRANCES DICKEY NEWENHAM, Seattle, *Chairman.*

School music has developed in a remarkable way in the state of Washington in recent years and probably much more this year than any preceeding one. Our membership in the National Conference has more than doubled this year and we are anticipating very much more of an increase when we have our first meeting of the Northwest Conference next spring at Spokane.

The Normal Schools of our state have increased their music departments and are giving music prominence it has not had before. Junior high schools are giving music a recognized place in their programs. Many high schools in the smaller towns are asking for music instructors with degrees who can offer music courses on a par with academic subjects. Contests and festivals are flourishing out here. A Southwestern Washington orchestra that was organized for the State Educational Association last fall aroused great enthusiasm among the school people in attendance. Recently a contest for high school bands was held on the University campus. More than forty students graduate from the four year course in school music at the State University this year and it has been easier to place these graduates this year than ever before. School music directors of Washington have reason to feel encouraged because of the recognition given their work.

WEST VIRGINIA

J. HENRY FRANCIS, Charleston, *Chairman.*

The efforts of the few are gradually beginning to show real fruits, in the state at large, and a genuine interest is evident on all sides.

The Music Section of the State Education Association has become one of the best attended groups, and is already an important factor in the teaching element, generally. Through the membership of this body, membership in the National Conference has been materially stimulated, and now looks to be in a fair way to soon become one hundred per cent state-wide. The increase this year was over fifty per cent, and with the interest shown in both the Richmond and the Chicago Conferences we feel confident of an even better showing in Asheville next year.

Two sessions of the section (instead of the usual one) are called for the state meeting next November, as it was felt that there was altogether too much to be done to be taken care of at one sitting.

A State High School Orchestra was assembled at Charleston last fall, and a request has been made by the Executive Committee of the S. E. A. for its continuance. The plan is to organize a State High School Chorus, also, at the meeting in Wheeling next November.

A Congress of Bands was also held in Charleston, as a closing feature of a pretty general observance of National Music Week. This, too, is to be an annual affair.

The members of the Music Section have taken an active part in bringing about, advising on, and organizing the new State Course of Study, particularly urging and planning the music department of it, especially as regards the Course of Study for the Teacher Training Schools.

Altogether, we feel that the outlook is most encouraging.

WISCONSIN

THEODORE WINKLER, Sheboygan, *Chairman.*

Last November, we presented a state-wide high school chorus and a state high school orchestra at the annnual state teachers' convention in Milwaukee; both were very successful and made a great impression on the teachers and superintendents.

In May, the University of Wisconsin arranged again for a state high school contest. Preliminary contests were held in each normal school district previously, the winners of these contests meeting in Madison for the finals. With this contest, the University this year combined a music festival, featuring a state high school chorus of about three hundred and a state orchestra of two hundred members. The chorus was under the direction of H. F. Smith, supervisor at Milwaukee, the orchestra under E. B. Gordon of the University. The event proved highly entertaining and instructive.

Beginning next year, our state university will accept four credits for music in the entrance requirements. I believe this is the first university or college in the country to give this prominence to music.

As to the participation of Wisconsin supervisors in the Chicago meeting, I can only say that we had fine attendance—I do not know the exact number—that we all enjoyed the fine program, and that the arrangements at the Stevens Hotel were practically ideal. It is a great advantage to have all activities under one roof, but then—where can we find another Stevens Hotel. I especially liked the spirit of Mr. Damrosch and Mr. Stock in work-

ing so faithfully and so enthusiastically with our high school orchestra. If great men like them take such an interest in the musical development of our youth, the musical future of our country seems assured.

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